

ATLANTIC TERRA COTTA



THE
OSPEDALE MAGGIORE
· MILAN ·

VOLUME · V · · MCMXXII · NUMBER · 1 ·

Atlantic Service at the Building

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AFTER a building has stood for years in a large city, dust and soot sometimes mar its freshness and cleaning may be advisable.

Atlantic Terra Cotta does not absorb dirt and can be easily restored to its original cleanliness. This is not true of other materials to the same extent, but cleaning will always improve the appearance.

While frequently buildings take on a soft patina that adds to their beauty, there are many cases where an accumulation of dust is unsightly.

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ATLANTIC TERRA COTTA

PRINTED MONTHLY FOR ARCHITECTS



New York City's Terra Cotta Line



Atlantic Terra Cotta Company

350 Madison Avenue, New York

Atlanta Terra Cotta Company

Atlanta, Georgia



Plate I—Atlantic Terra Cotta

Terra Cotta Detail of Pointed Arch, First-story Window

A vigorous free-hand sketch
in Terra Cotta

ATLANTIC TERRA COTTA

VOL. V

MAY, 1922

No. 1

Foreword

THIS issue marks the revival of ATLANTIC TERRA COTTA, our monthly magazine, suspended since 1917.

As indicated, the coming series will follow an entirely new plan. Instead of illustrating modern Atlantic Terra Cotta, the contents will be confined to illustrations of early Italian Terra Cotta.

The text will be brief. We shall not attempt to describe architecture to Architects.

For the illustrations we are indebted to Mr. Frederic C. Hirons, of the firm of Dennison & Hirons, Architects, who collected the photographs during a trip through Italy in 1921.

We are to have the advantage of his continued coöperation.

The magazine will comprise the best known examples of early Italian Renaissance, as well as many little known examples secured in places remote from the beaten path and never published before.

The complete volume of twelve issues should prove a distinct addition to the Architect's library.

The edition is limited; it will be difficult to replace missing numbers.

It is our hope that the copies will be preserved as they are received.

The Ospedale Maggiore, Milan

STARTED by Filarete of Florence, in 1456 (thirty-six years before Columbus sailed), and continued by other architects in succession, the Ospedale Maggiore was finally completed by Richini in 1626.

Beautiful as the building is, it cannot be accepted as a consistent example of Italian Renaissance. The main façade on the Via Ospedale shows a curious mixture of periods. The round arch of the Renaissance is used directly over the pointed arch of the earlier Gothic period, and the same inconsistency occurs between the belt course and the medalion heads in full relief.

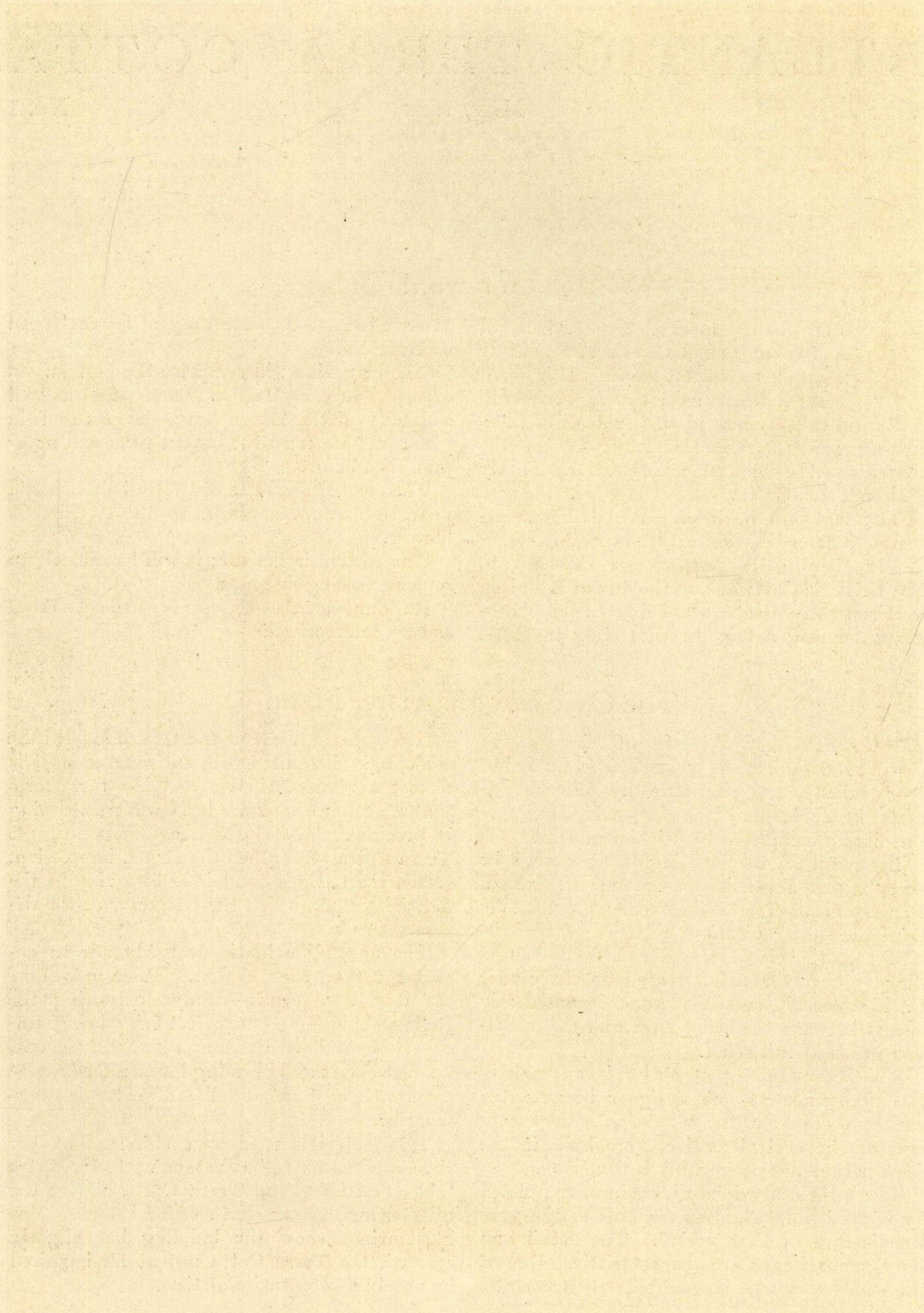
The intermingling of styles is apparently the preference of one designer because the various members of the façade, with the exception of the central motive, were built in the same period and presumably by one man.

The main central interior court, completed by Richini in 1626, is an example of the pure Renaissance of that period. The detail and the Scamozzi caps are characteristic. One of the smaller courts is credited to Bramante.

The great interest of the Ospedale is in the modeling. Executed with entire freedom it is almost a realized sketch, and has the charm that a sketch sometimes loses when a drawing is precisised. The slight irregularities of the Terra Cotta strengthen the sketch impression, soften the outlines, and help to maintain the plasticity upon which the character of the design depends.

The unusual color is probably due to accident rather than design. The glazes of the day were crude—always excepting the Della Robbias—and imperfect firing brings unexpected results. Reds, oranges, and siennas, all pure colors and blending harmoniously, give a warmth of tone and life of color hard to describe.

The materials used were standard at the time, as they are to-day; stone up to the water table, and brick and Terra Cotta above; the pilaster and column shafts of local stone. The illustrations show the building but slightly scarred, the Terra Cotta not at all impaired by nearly five centuries of time.



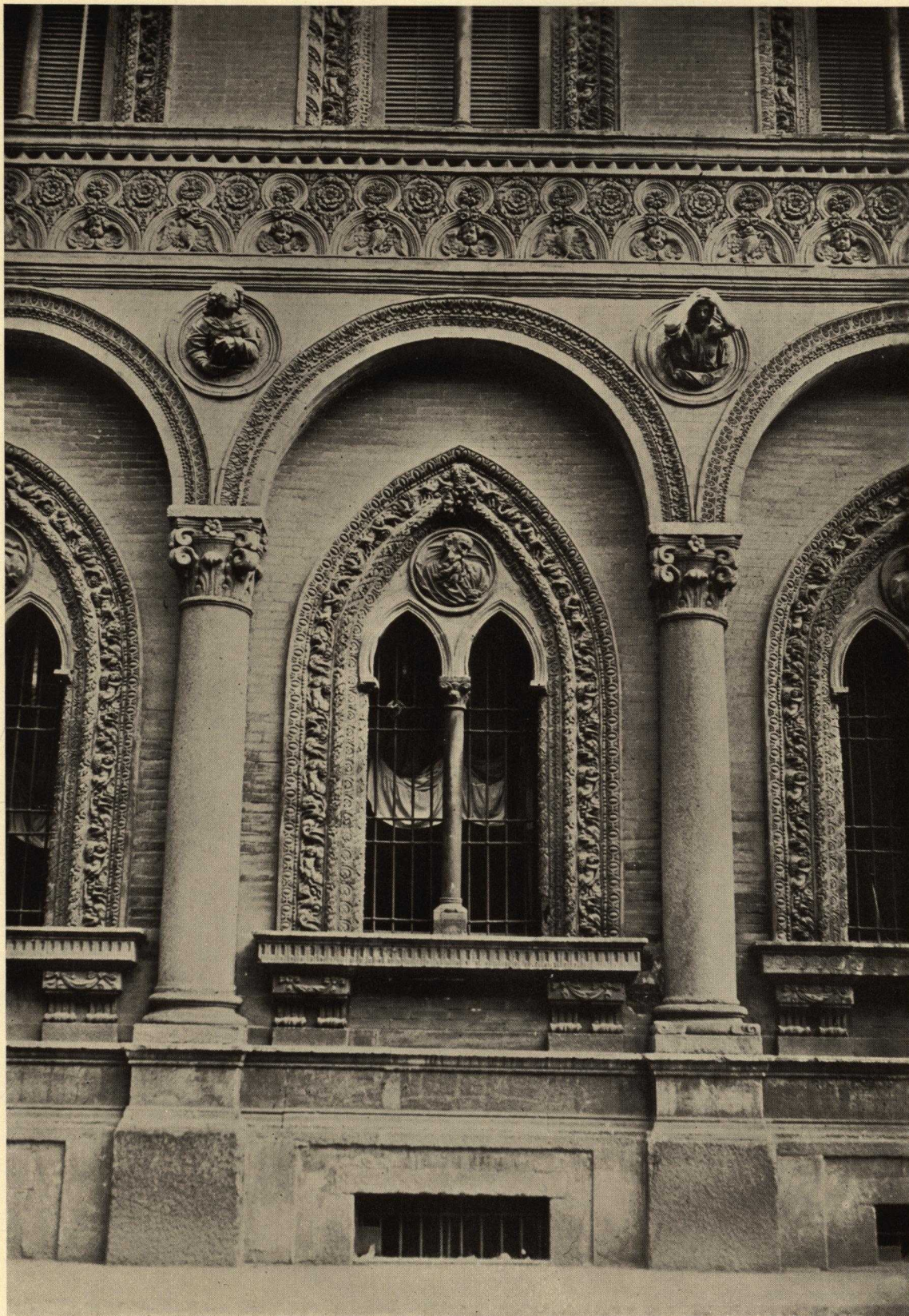


Plate II—Atlantic Terra Cotta

Detail of Street Façade

Showing Gothic tendency in pointed arch and belt course of Terra Cotta, contrasted with round arch and Renaissance detail

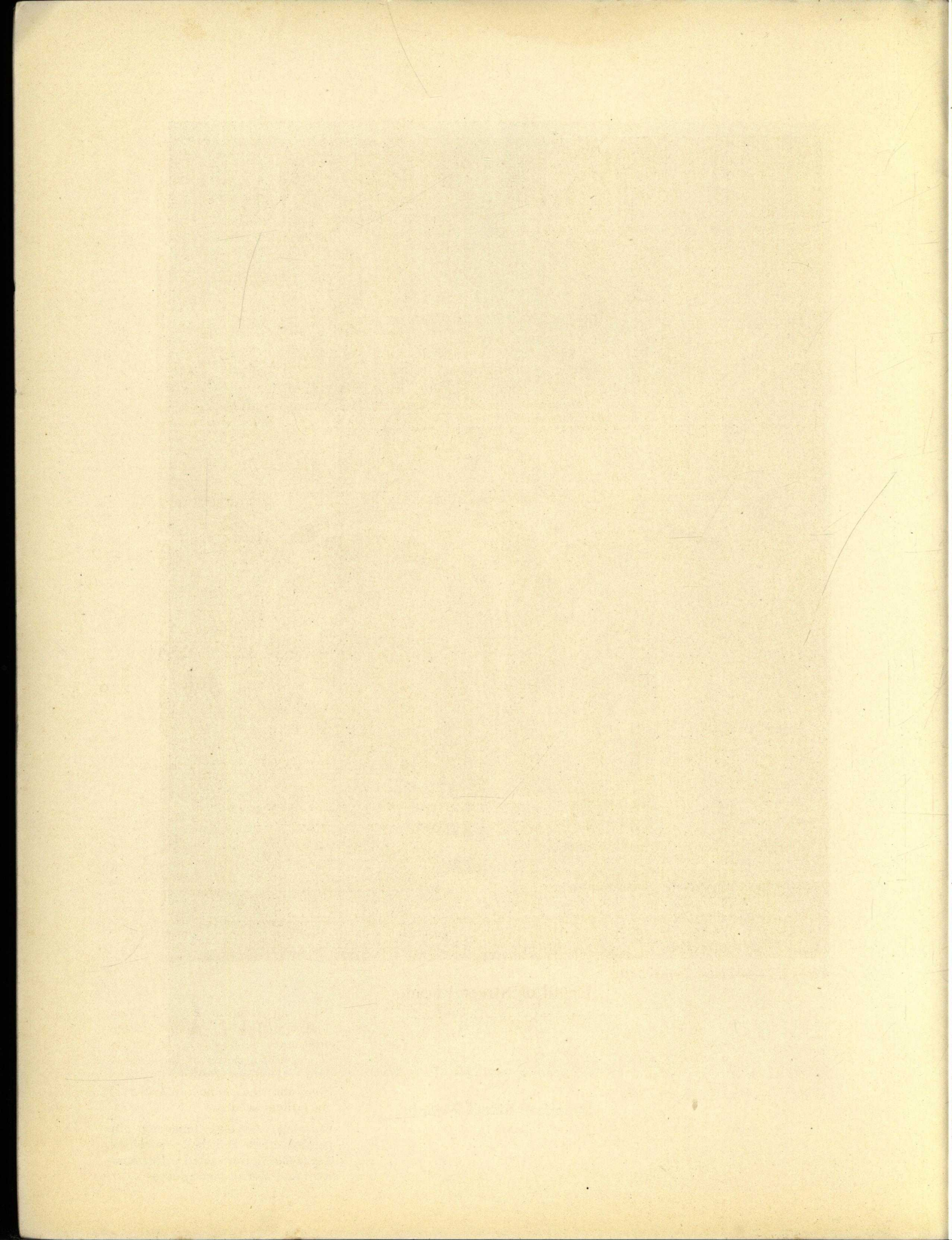




Plate III—Atlantic Terra Cotta

Detail of Street Façade

Showing relation between first- and second-story windows. The first-story windows repeat, but the Terra Cotta detail of the second-story windows differs in every case, and there is no duplication of medallion heads

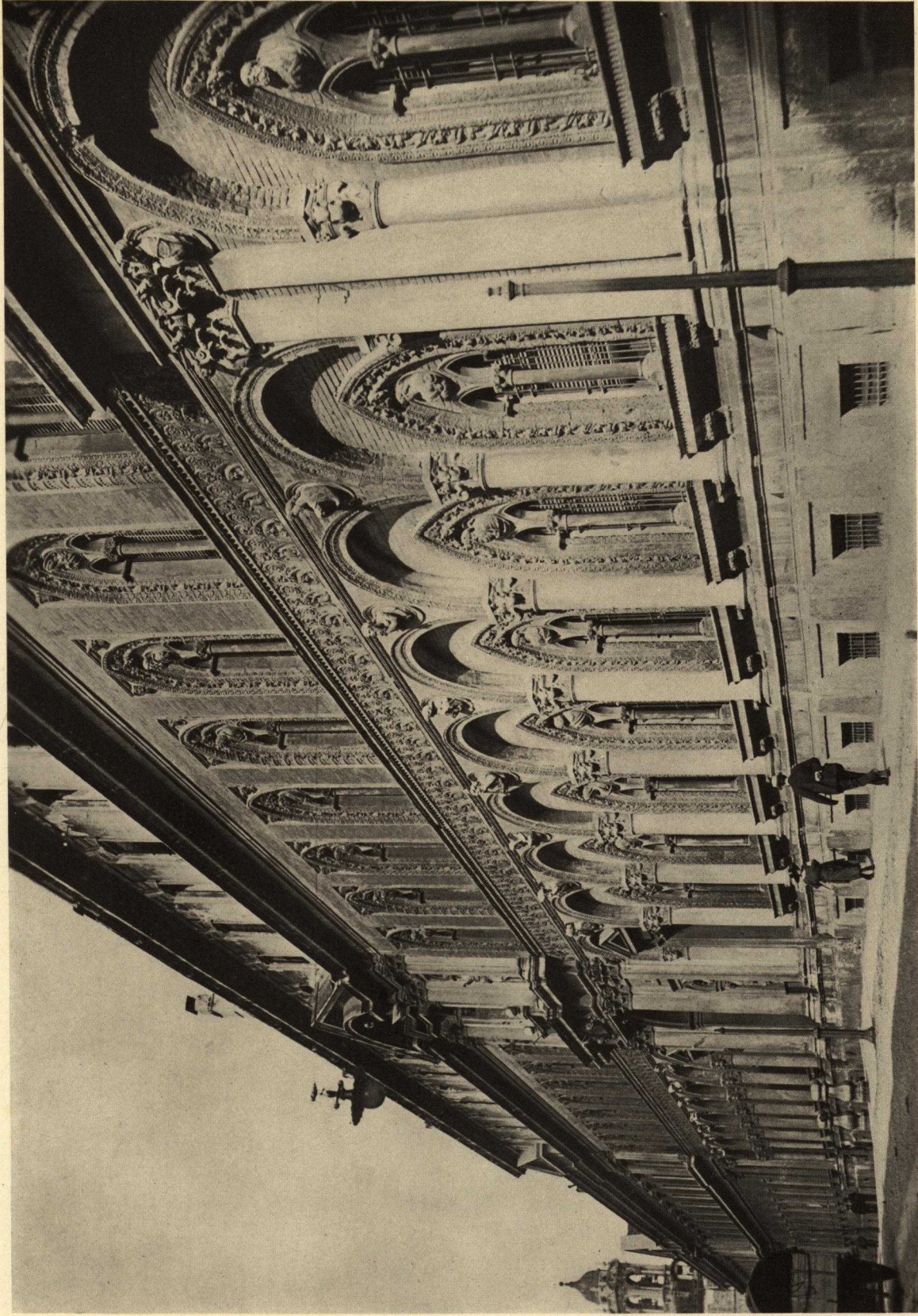
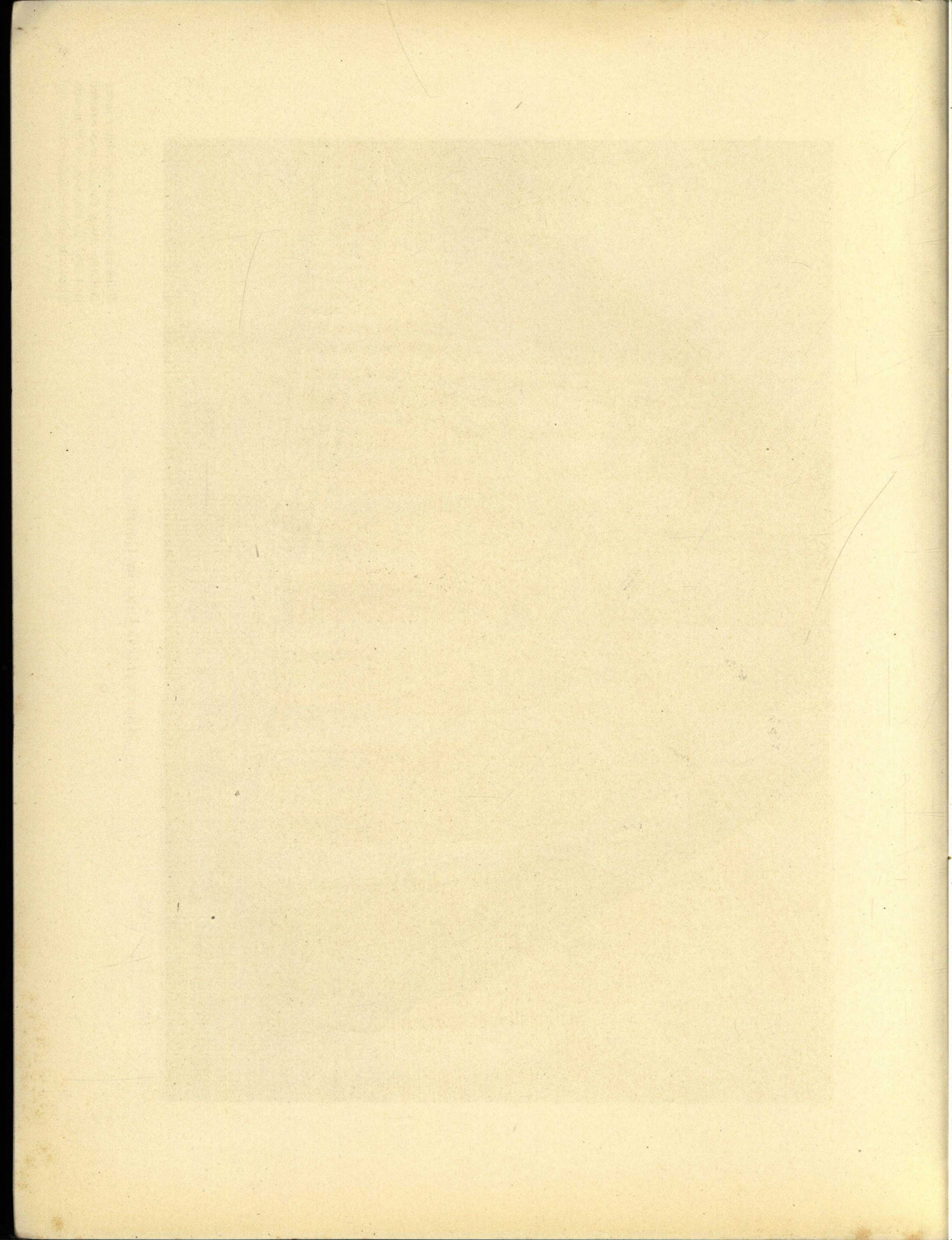


Plate IV—Atlantic Terra Cotta

Ospedale Maggiore; the Street Façade

With exception of the center member the main façade was erected in 1456, by Filarete, of Florence. Stone to water table; brick and Terra Cotta above



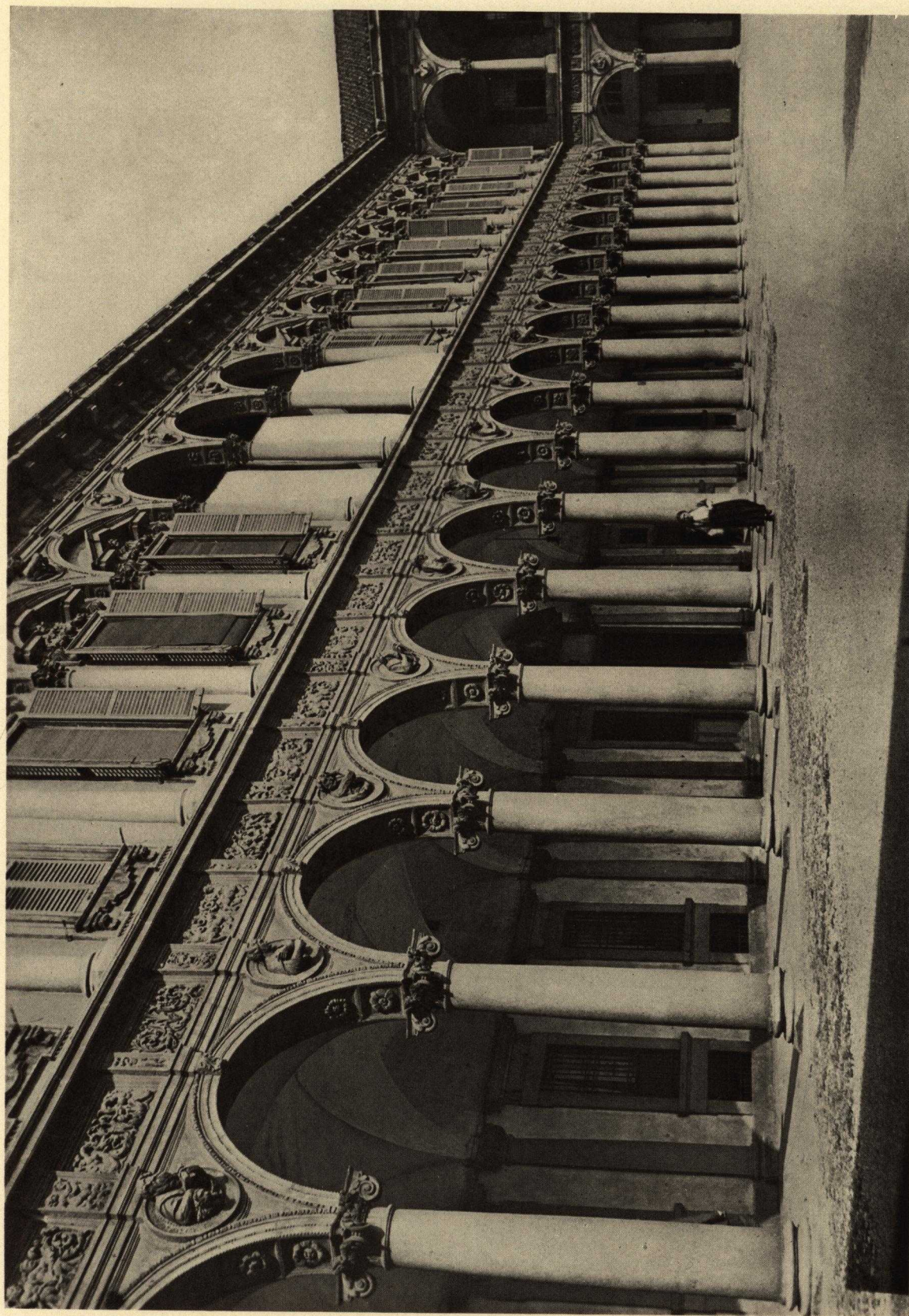


Plate V—Atlantic Terra Cotta

Main Central Interior Court

Finished in later Renaissance,
1626, by Richini. The Scamozzi
caps and Terra Cotta detail are
characteristic of the period

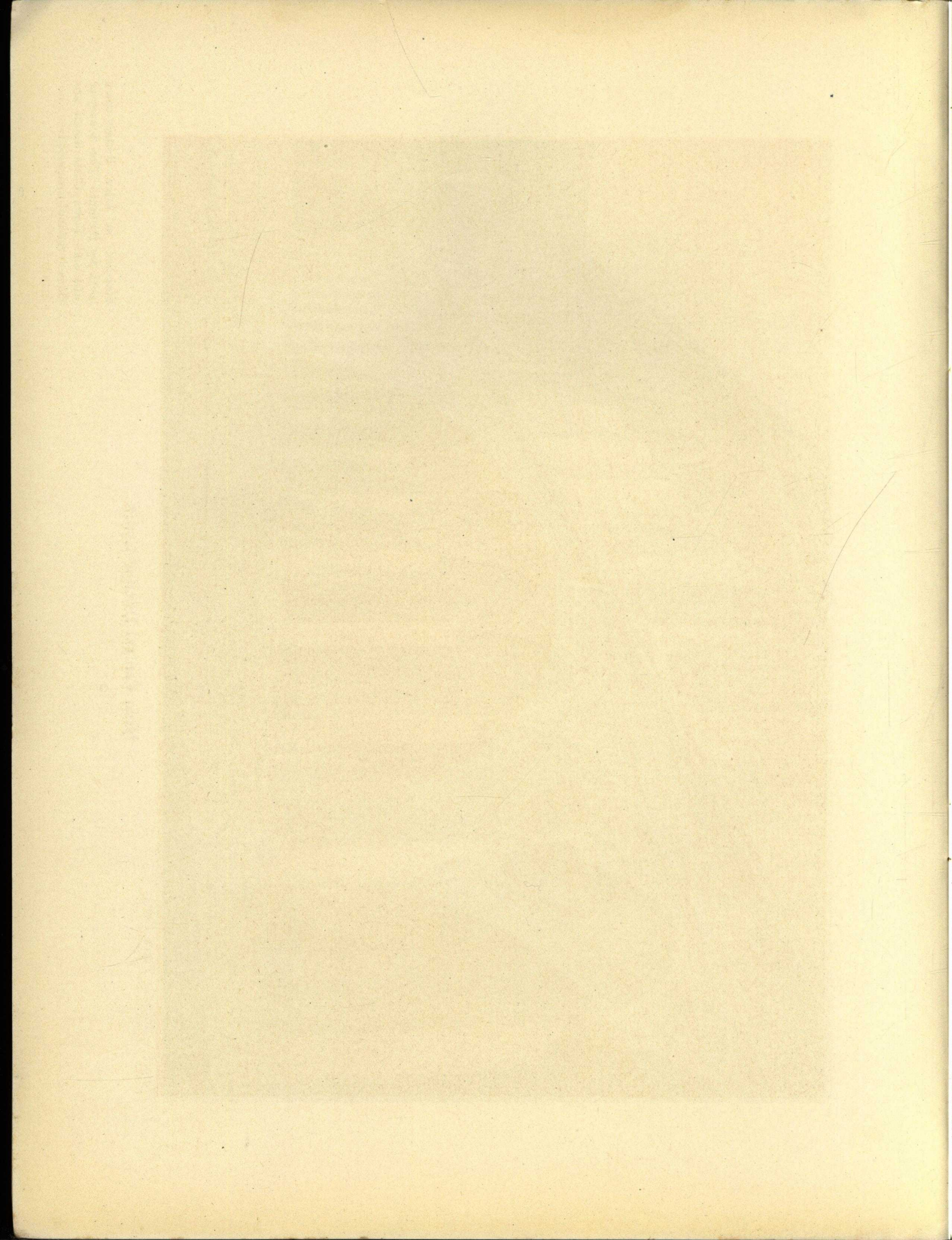
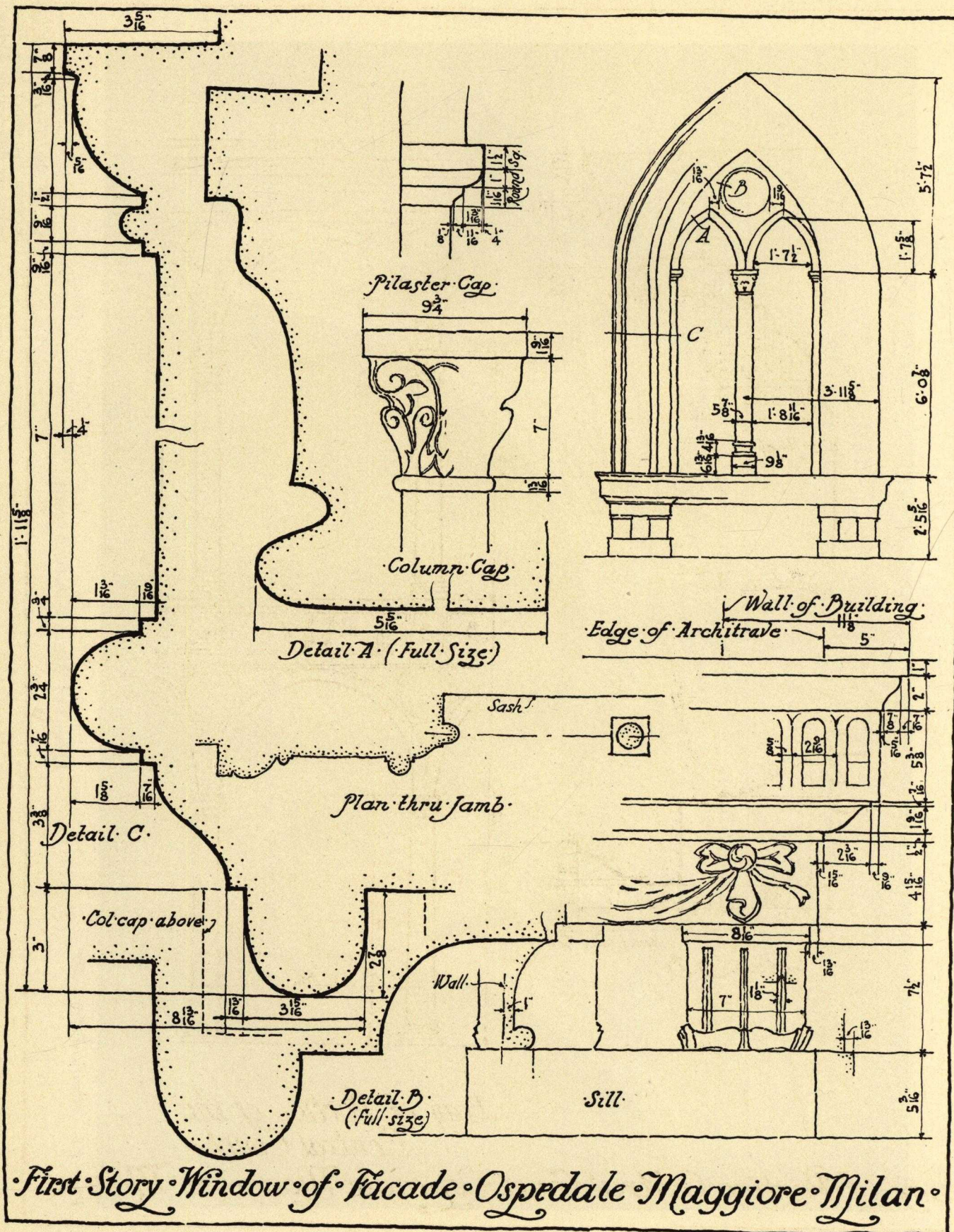


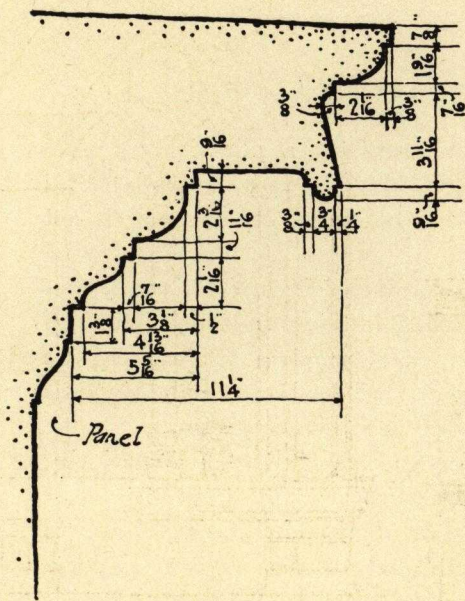


Plate VI—Atlantic Terra Cotta

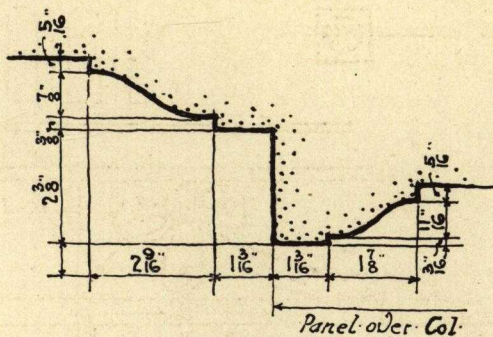
Detail of Main Court Arcade

All of the Terra Cotta panels between the upper and lower arches are different in design, and there is no duplication of medallion heads





Section A.A.



Cost of Atlantic Terra Cotta

ATLANTIC TERRA COTTA, in its widest application, is made especially for the building in which it is to be used, and is intended to occupy a certain place in that building. The designer is not restricted by standard dimensions.

Catalog material, however, is coming into increasing use for small, conventional store fronts, banks, garages, filling stations, and small buildings in general. Our catalog, in addition to a few complete designs, contains string courses, cornices, capitals, door and window trim, and numerous details which the Architect can incorporate at will in his design.

To determine the cost of Atlantic Terra Cotta for the great majority of buildings on which catalog material cannot be applied, the Architect should submit the following drawings: floor plans and elevations drawn to scale, sections showing projections, and sketch details. When specifications have been prepared they should be sent with the drawings. Details such as the amount and character of the modeling and the color or colors should be indicated.

The Architect may either inspect the models at the Atlantic plants or approve them from photographs the Atlantic Company will submit.

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Notification of plans to be estimated should be sent to the main office of the Atlantic Company, or to the nearest one of the representatives listed on the following page.

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BOSTON, MASS.	Bay State Builders Supply Co., 50 Lansdown Street (Cambridge, Mass.)
BUFFALO, N. Y.	James M. Hawkins, 705-707 Ellicott Sq. Bldg.
CHARLESTON, W. Va.	Charleston Builders Supply Co., 209 Hale Street
CHARLOTTE, N. C.	W. Fred Casey (Bus. Add., 205 W. 1st Street) (Letters, P. O. Box 904)
CHATTANOOGA, TENN.	Key-James Brick Company, Alton Park
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CLEVELAND, O.	Cleveland Builders Supply Co., Leader-News Building
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TORONTO, ONT., CANADA	W. K. Macdonald, 162½ Church Street (Room 4)
WASHINGTON, D. C.	W. A. Mills, 729 15th Street, N. W.
WILKES-BARRE, PA.	LeBar, Parsons & Pierce, 606 2d Natl. Bank Bldg.
YOUNGSTOWN, O.	E. L. Holway, care of Youngstown Ice Company, 40 Central Square

Atlantic Factories

- Plant 1—Tottenville, Staten Island, N. Y.
- Plant 2—Perth Amboy, N. J.
- Plant 3—Rocky Hill, N. J.

Atlanta Factory

East Point, Georgia (8 miles from Atlanta)



©



ATLANTIC TERRA COTTA

THE
CERTOSA OF PAVIA
• PART I •

VOLUME • V • • MCM XXII • NUMBER • 2 •

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Plate IX—Atlantic Terra Cotta

Certosa of Pavia

Fountain Court Arcade

Showing the Terra Cotta detail,
Renaissance in character with a
suggestion of Romanesque

ATLANTIC TERRA COTTA

VOL. V

JUNE, 1922

No. 2

The Certosa of Pavia

Part I

Part II will appear in July

*Illustrations from photographs collected for ATLANTIC TERRA COTTA by
Mr. F. C. Hirons, of Dennison & Hirons, Architects*

THE church, which forms the nucleus of the Certosa of Pavia, was started in 1396, a century earlier than the more magnificent additions which make the completed monastery that stands to-day.

The date accounts for the Italian Gothic treatment of the church interior and the suggestion of even earlier Romanesque which occurs in nave and cloisters. Renaissance detail is not lacking, however, for the Certosa was started at the transitional period when Gothic gave way to Renaissance.

In 1491, when the truly magnificent façade was erected with elaborate doorways, windows and broad architraves, the Renaissance period was fully established, and except for the basement mouldings, Gothic had disappeared. Fanciful expression and the most intricate detail held full sway.

The Certosa differs in its construction from modern buildings in the number of materials used for the exterior. While the modern Architect uses a far greater number of materials for the whole structure, he seldom employs more than three, and frequently no more than two, different materials for the exterior. On the Certosa there is great variety—Terra Cotta, brick, stone, marble of many different colors, stucco, cement, graffito, and even paintings on stucco.

To handle all these to the best advantage Architects and Artists were engaged, each one

presumably a master in his line. Identified with the decorative part of the façade, which extends from sidewalk to the window frieze level, were Ambrogio Borgonone, Giovanni Antonio Amadeo and Agostino Busti. Above the frieze, where simplicity is the key-note, the construction was under the direction of Dolcebuono and Christoforo Solari.

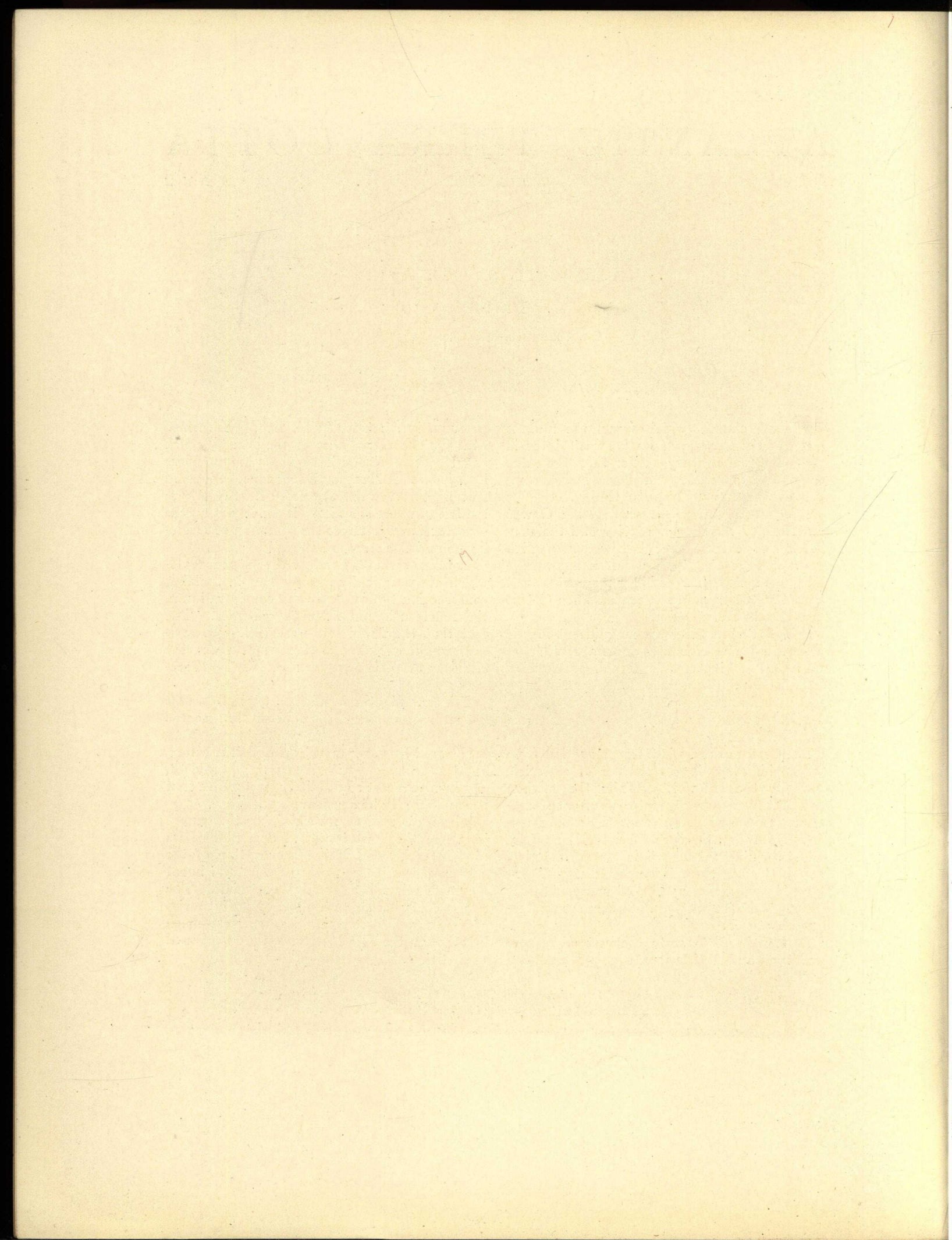
It would seem that neither time nor money—which are practically synonymous in building construction to-day—received consideration in the fourteenth and fifteenth centuries. The fact that the Architects were their own artisans would explain the element of time; the element of economy was evidently disregarded.

For example, the façade is a typical ceramic design in character but is expensively executed in stone and marble. The polychrome effect is obtained by using marble of different colors, and that, combined with the carving, would today involve a cost so definitely prohibitive that it would hardly be considered.

The Cloistered Court adjoining the church is one of the most beautiful examples of its kind in Italy, and with the exception of the column shafts Terra Cotta of a natural burnt clay color has been used throughout. The Terra Cotta has stood the test of five centuries of time as well as the marbles, and very much better than the soft limestones that were used at that time.

Note 1—We shall be glad to send ATLANTIC TERRA COTTA to any Designer or Draftsman who will write us under his firm's letterhead.

Note 2—If interested in modern Terra Cotta please write. Ask for "Questions Answered."



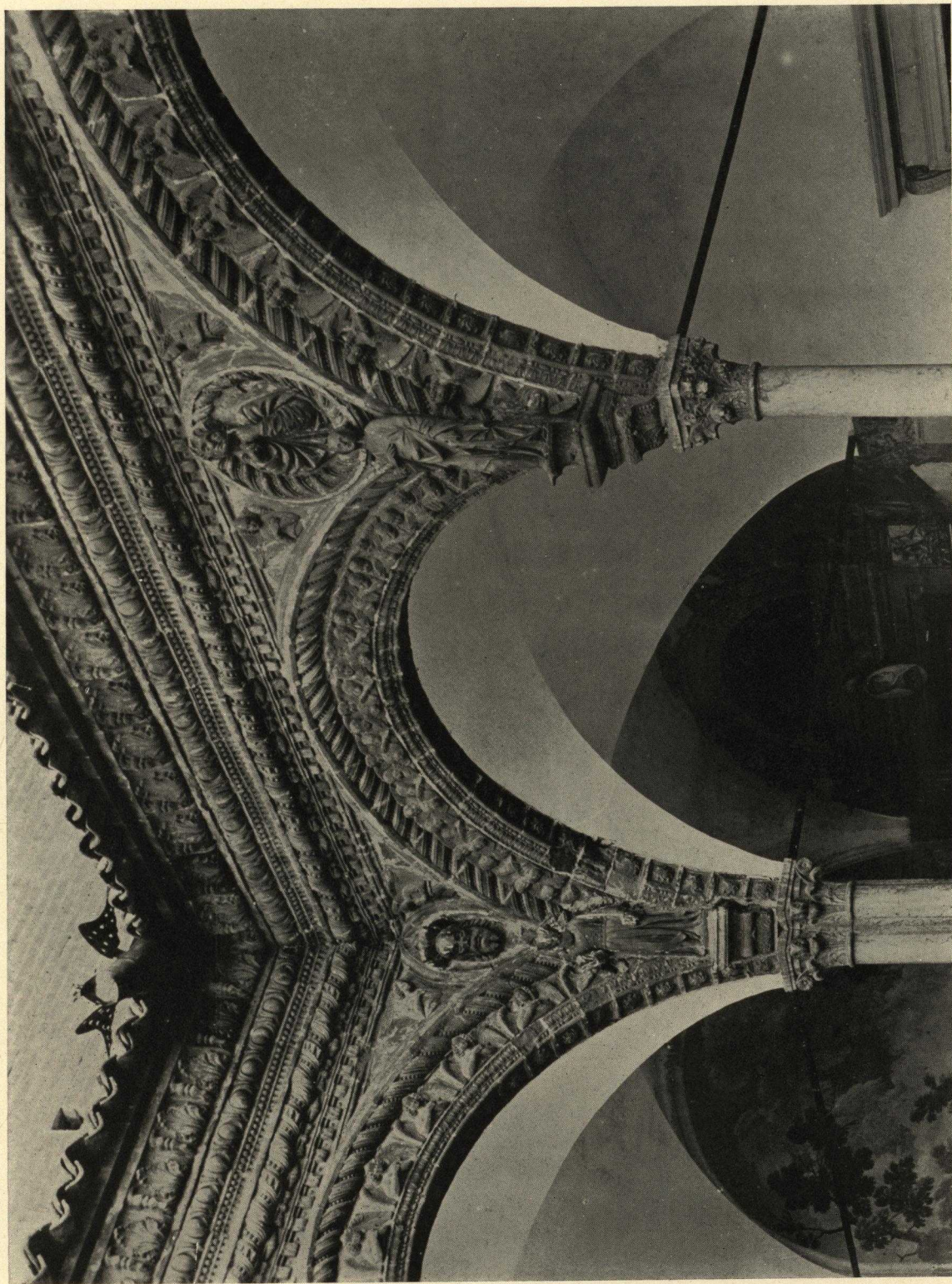


Plate X—Atlantic Terra Cotta

Terra Cotta Detail, Monastery Court Arcade

Certosa of Pavia

Two different arch designs alternate. There is no duplication of full figures or medallions. This part of the building is 500 years old

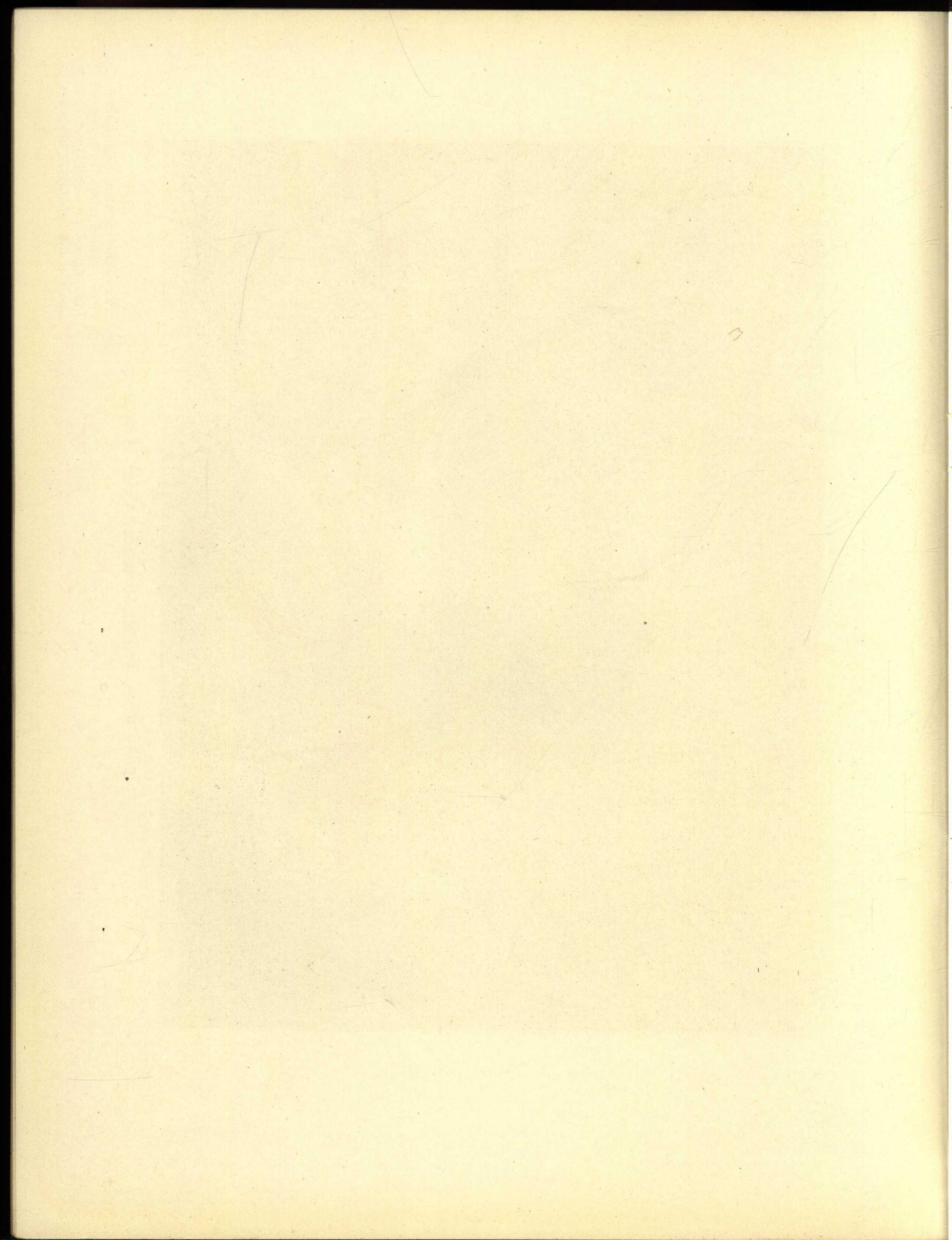




Plate XI—Atlantic Terra Cotta

Certosa of Pavia

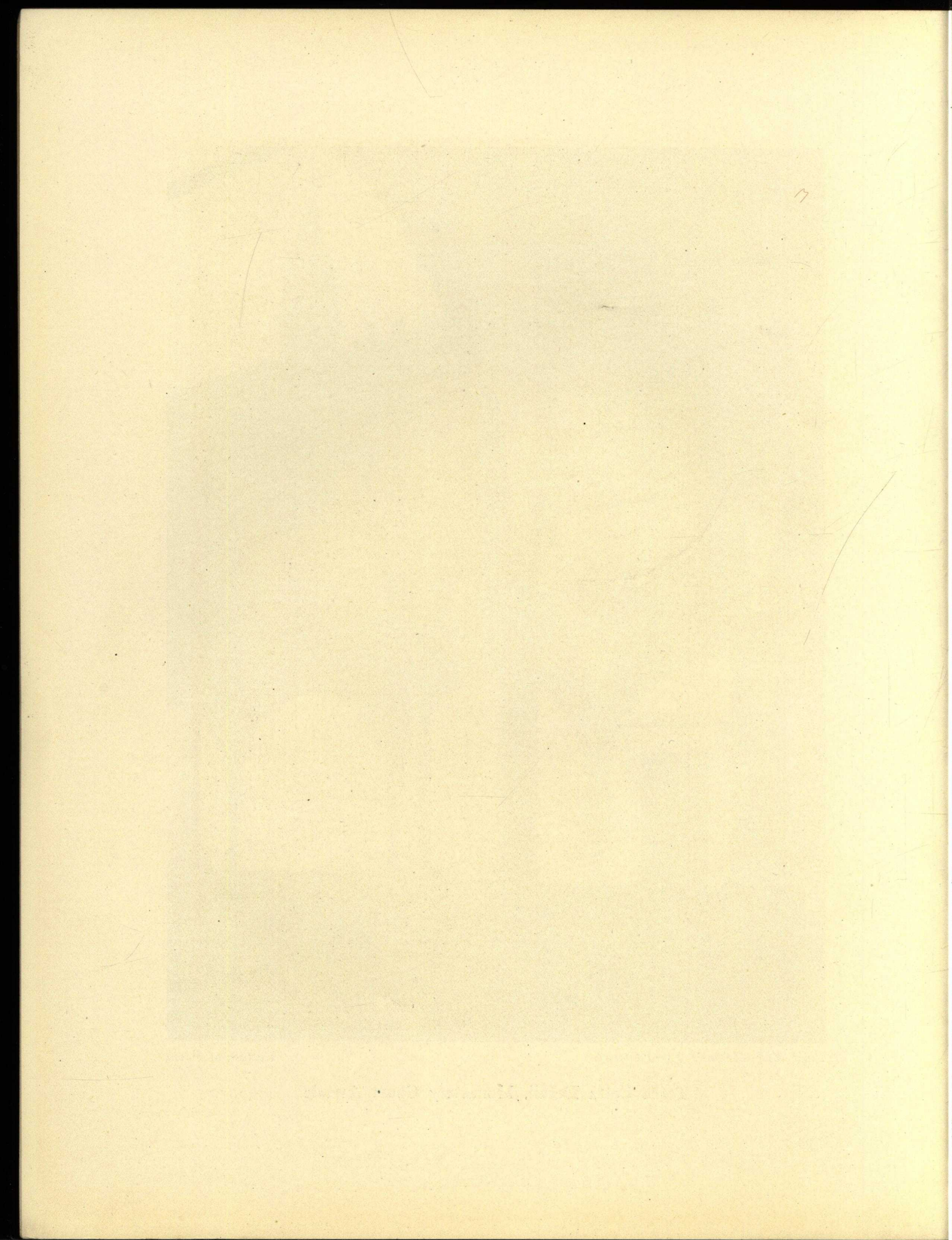
Certosa of Pavia from Rear



Plate XII—Atlantic Terra Cotta

Certosa of Pavia

Terra Cotta Detail, Monastery Court Arcade



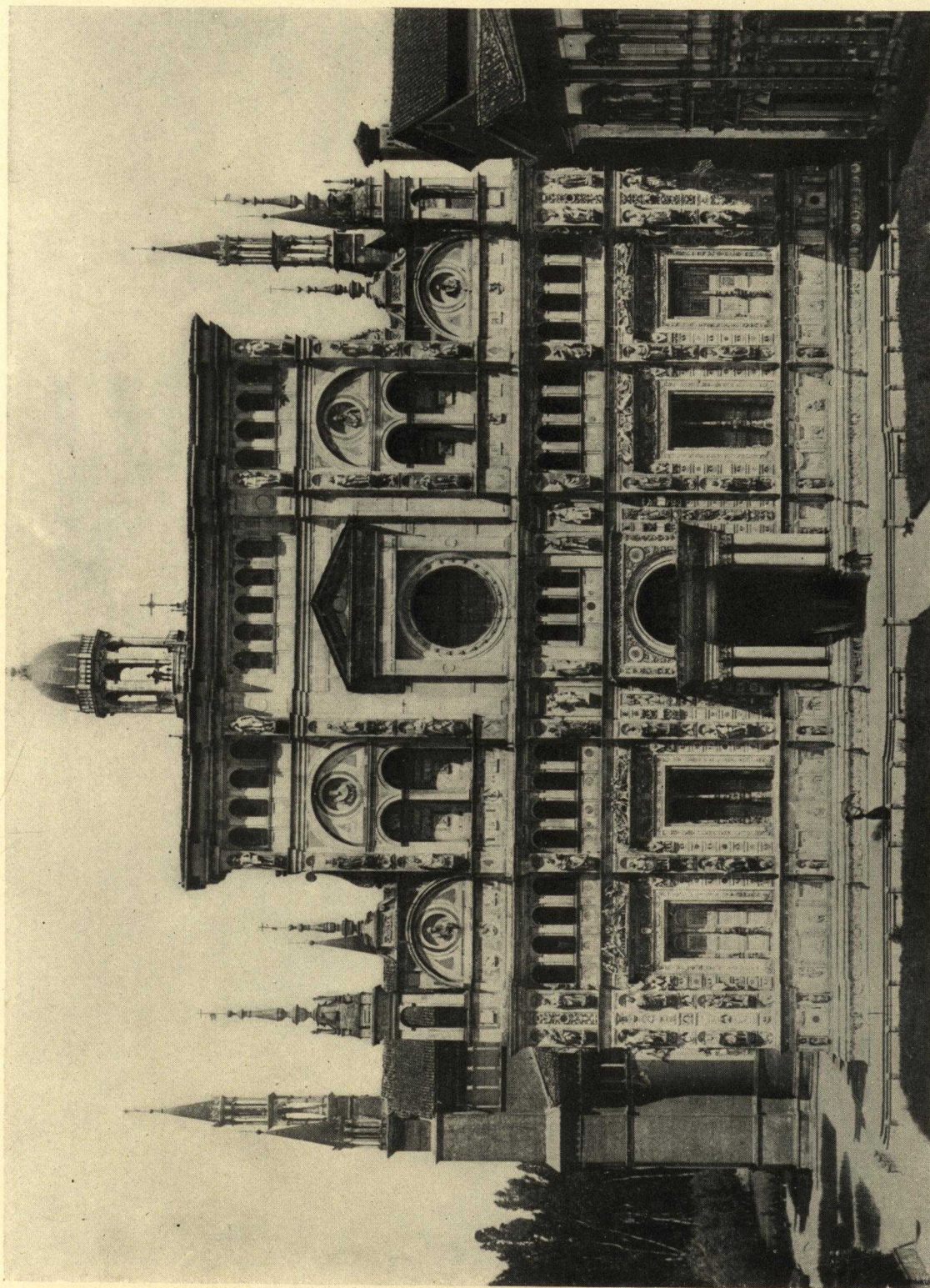


Plate XIII—Atlantic Terra Cotta

Main Facade

Certosa of Pavia

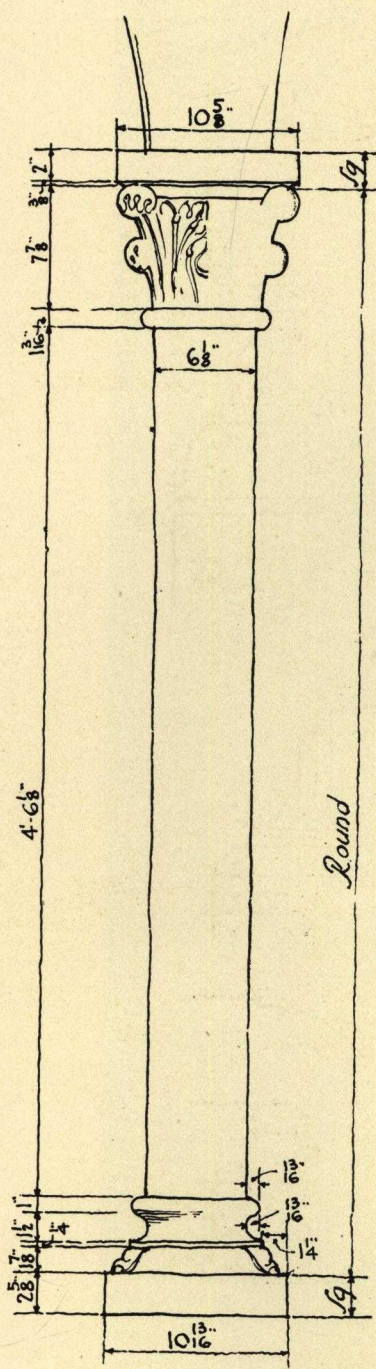


Plate XIV—Atlantic Terra Cotta

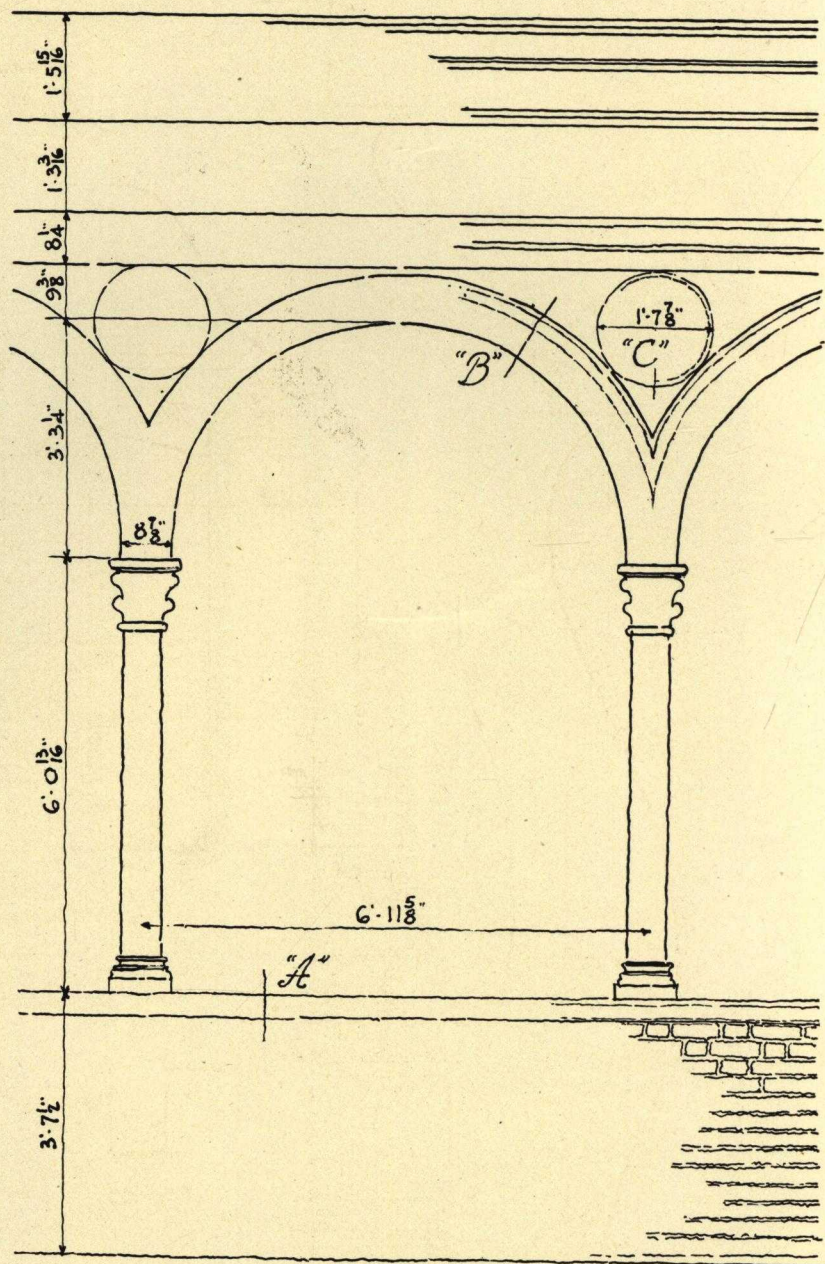
Main Door Detail

Certosa of Pavia

Stone, colored marble backgrounds to panels. Distinctly ceramic in character and commercially possible to-day in Terra Cotta only



Column



Typical Bay

Small Cloister, "Certosa at Pavia"

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ST. LOUIS, MO.	August Court Co., 412-426 Chemical Bldg.
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Atlantic Factories

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Plant 2—Perth Amboy, N. J.

Plant 3—Rocky Hill, N. J.

Atlanta Factory

East Point, Georgia (8 miles from Atlanta)



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· PART II ·

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ATLANTIC TERRA COTTA

PRINTED MONTHLY FOR ARCHITECTS



New York City's Terra Cotta Line



Atlantic Terra Cotta Company

350 Madison Avenue, New York

Atlanta Terra Cotta Company

Atlanta, Georgia

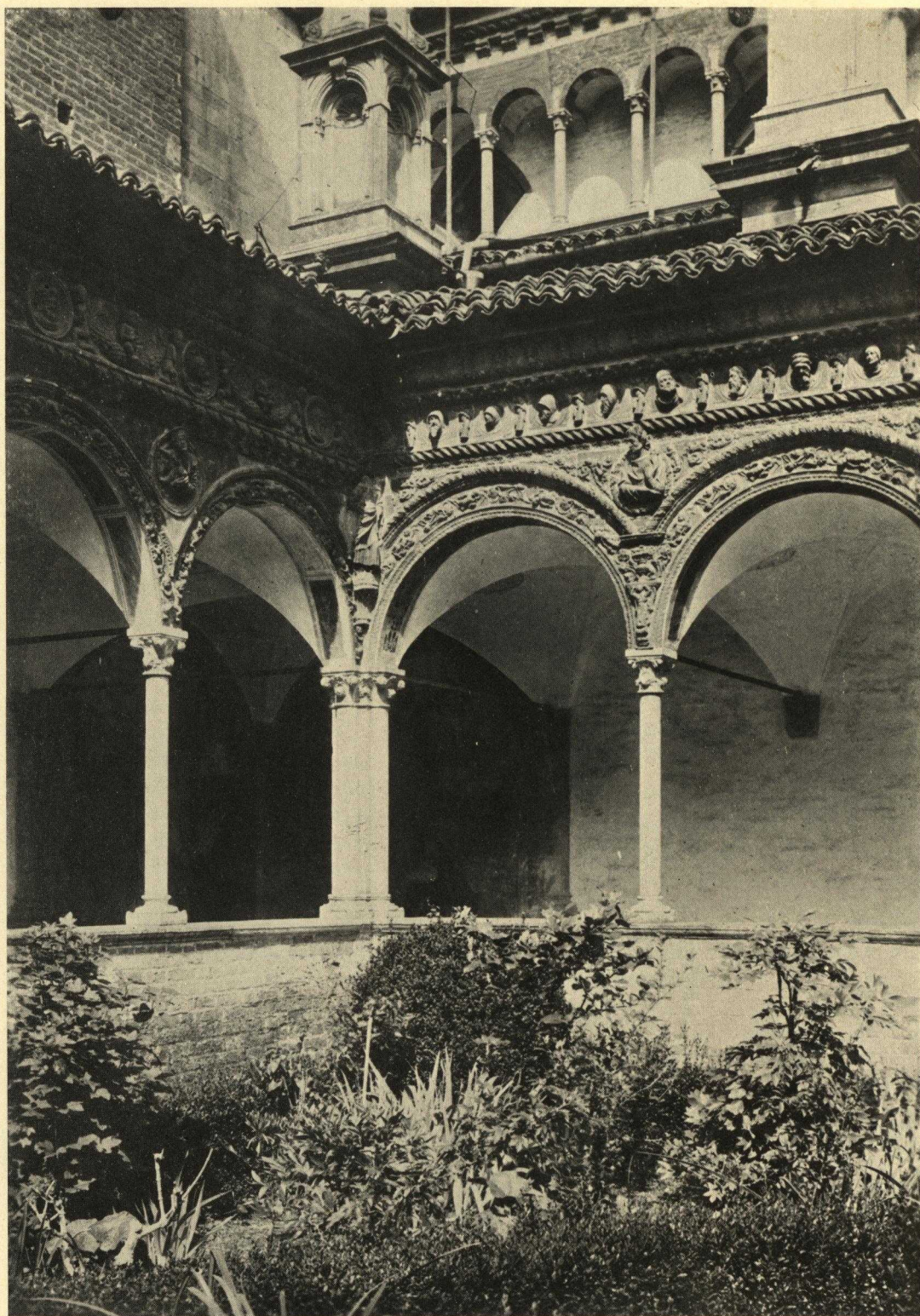


Plate XVII—Atlantic Terra Cotta

Certosa of Pavia

Terra Cotta Detail, Court of the Fountain

The detail changes at corner intersection. Note cherub seated complacently on festoon

ATLANTIC TERRA COTTA

VOL. V

JULY, 1922

No. 3

The Certosa of Pavia Part II

*Illustrations from photographs collected for ATLANTIC TERRA COTTA by
Mr. F. C. Hiron, of Dennison & Hiron, Architects*

STARTED in 1396 and completed in 1491, the Certosa of Pavia was used as originally intended for church and monastery until the latter part of the nineteenth century, when the Italian Government took it over as a national monument.

The Government was probably actuated by policy as well as by a desire to preserve a historical monument, for the transfer took place during the reaction against the monasterial orders which spread through southern Europe in comparatively recent times.

The true antiquity of the Certosa is appreciated when one realizes that it was started nearly a century before the discovery of America, and that the older part of the building has been standing more than five hundred years. Of course a building of such age shows its years, but the Certosa of Pavia was built to endure; the Terra Cotta, marble, brick and roofing tile are practically unimpaired.

The Certosa of Pavia illustrates the tendency of early Italian Renaissance to combine motives from older orders. Generally the inconsistency is Gothic; a return to the earlier Lombard Romanesque is less usual. The Terra Cotta in the Court of the Fountain shows a slight Romanesque tendency, particularly in the frieze.

The illustration on the opposite page shows

how the Terra Cotta detail changes at the corner point. The frieze at the left is still unconventional, although the festoon motive strengthens the Renaissance feeling. One fat little cherub sits complacently on the festoon while two other amorini brace themselves solidly to support the ends.

The main façade is constructed of marble. Many different colors are used to give a polychrome effect, and the design is a combination of the historic and the ecclesiastic. The medallions at the sidewalk level represent such personages as Romulus and Remus; their Wolf Mother; Antoninus Magnus, Consul; Marcus Julius Cicero, Consul; Julius Cesar, Emperor; Tiberius Claudius Nero; Cesar Augustus, Emperor; Judas Macabeorum; Alexander Magnus, Emperor; etc., etc. The spelling, where it differs from modern practice, is taken from the inscriptions.

The square panels above the base represent biblical scenes, and the full figure saints dominate the entire main façade.

The great practical value of the Certosa of Pavia is the beauty of its detail, which can be transmitted to present-day architecture. The work of Italian maestros—who never knew America existed—is being perpetuated and developed in the country their fellow-countryman discovered.

Note 1—We shall be glad to send ATLANTIC TERRA COTTA to any Designer or Draftsman who will write us under his firm's letterhead.

Note 2—If interested in modern Terra Cotta please write. Ask for "Questions Answered."

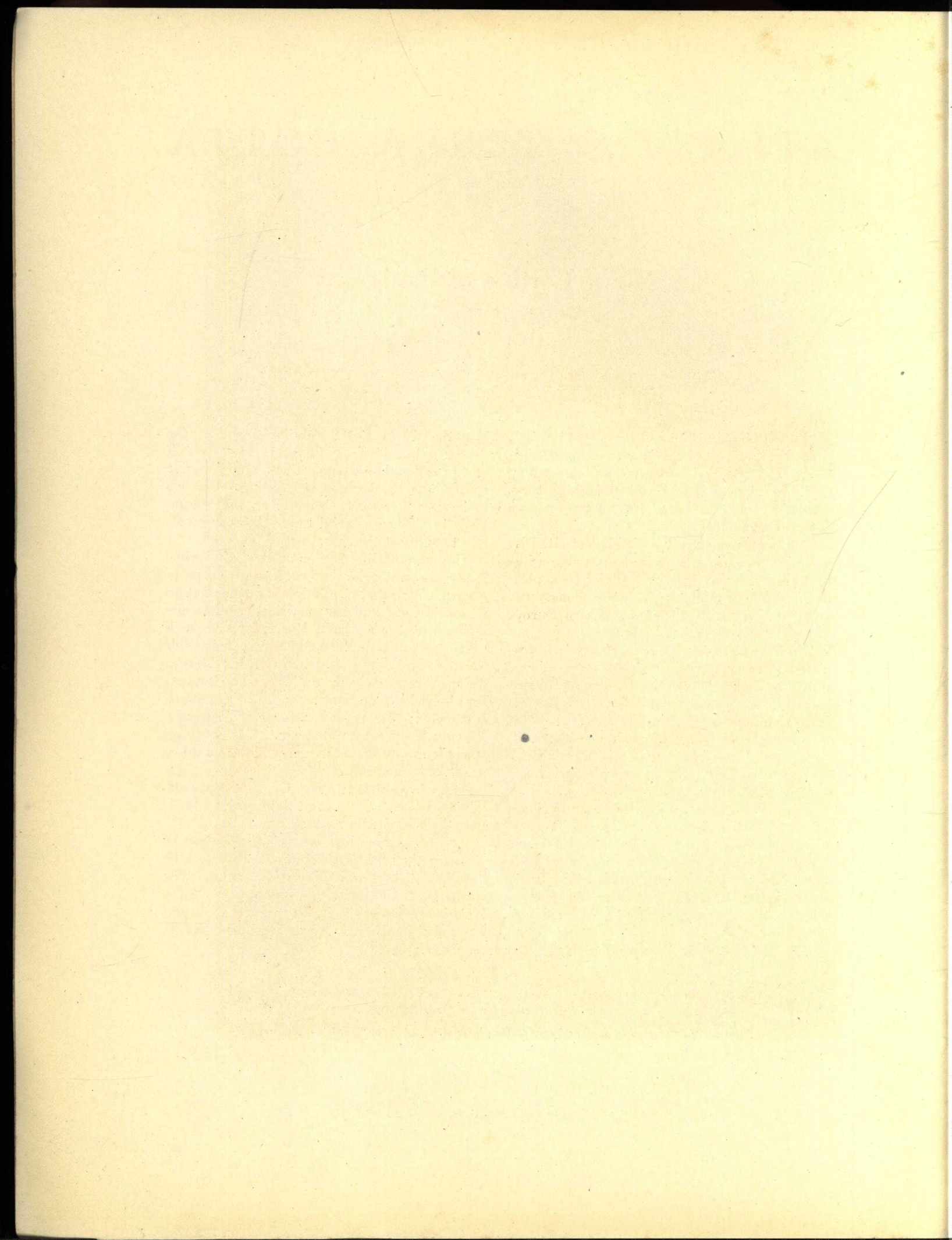
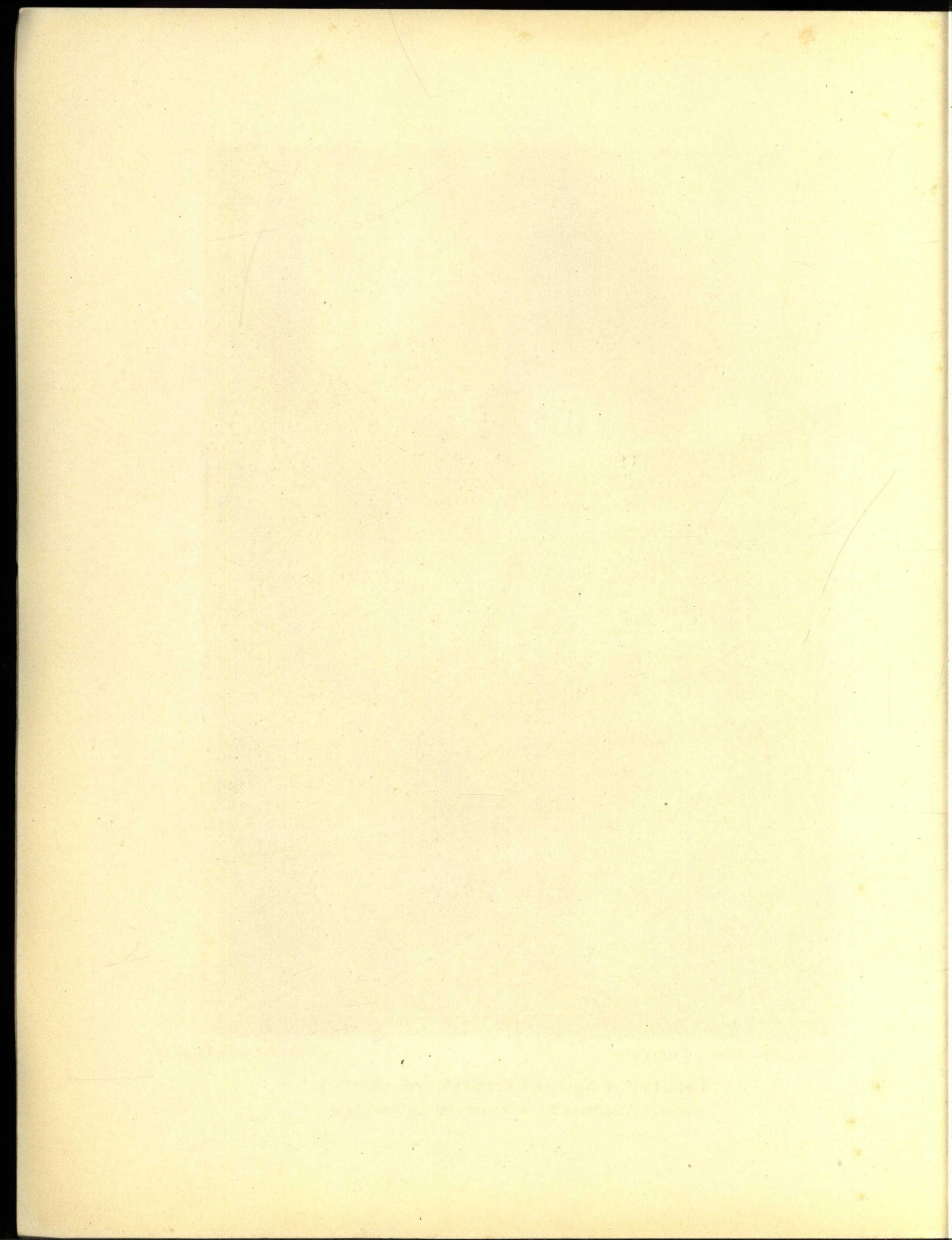




Plate XVIII—Atlantic Terra Cotta

Certosa of Pavia

The Lantern, from Court of the Fountain
Cornices and first and second story loggia arches of Terra Cotta



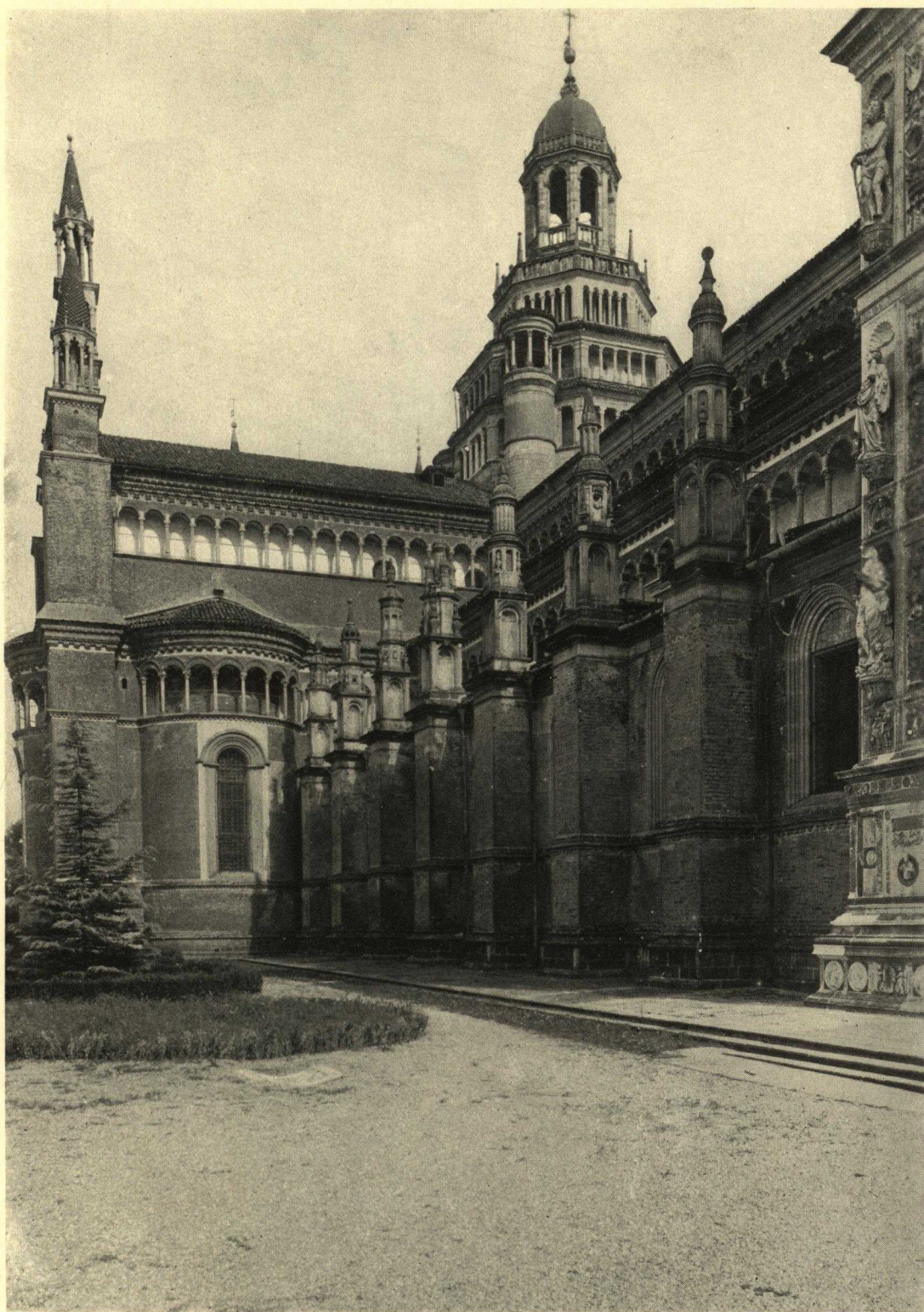


Plate XIX—Atlantic Terra Cotta

Certosa of Pavia

Lantern over Nave and Transepts; side elevation
 Cornices of Terra Cotta. Return of main façade at right

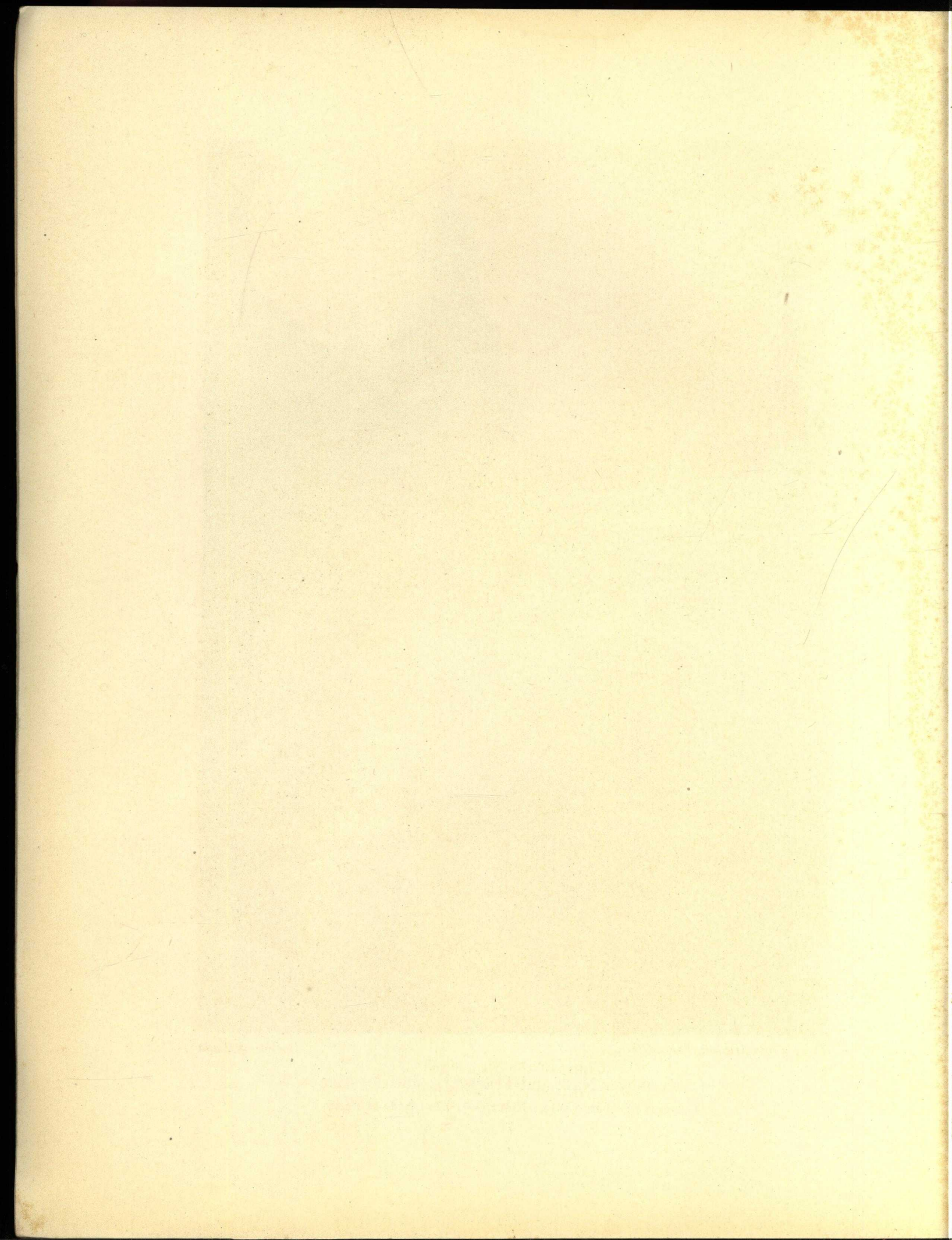




Plate XX—Atlantic Terra Cotta

Certosa of Pavia

Court of the Monastery
Terra Cotta arches and cornice

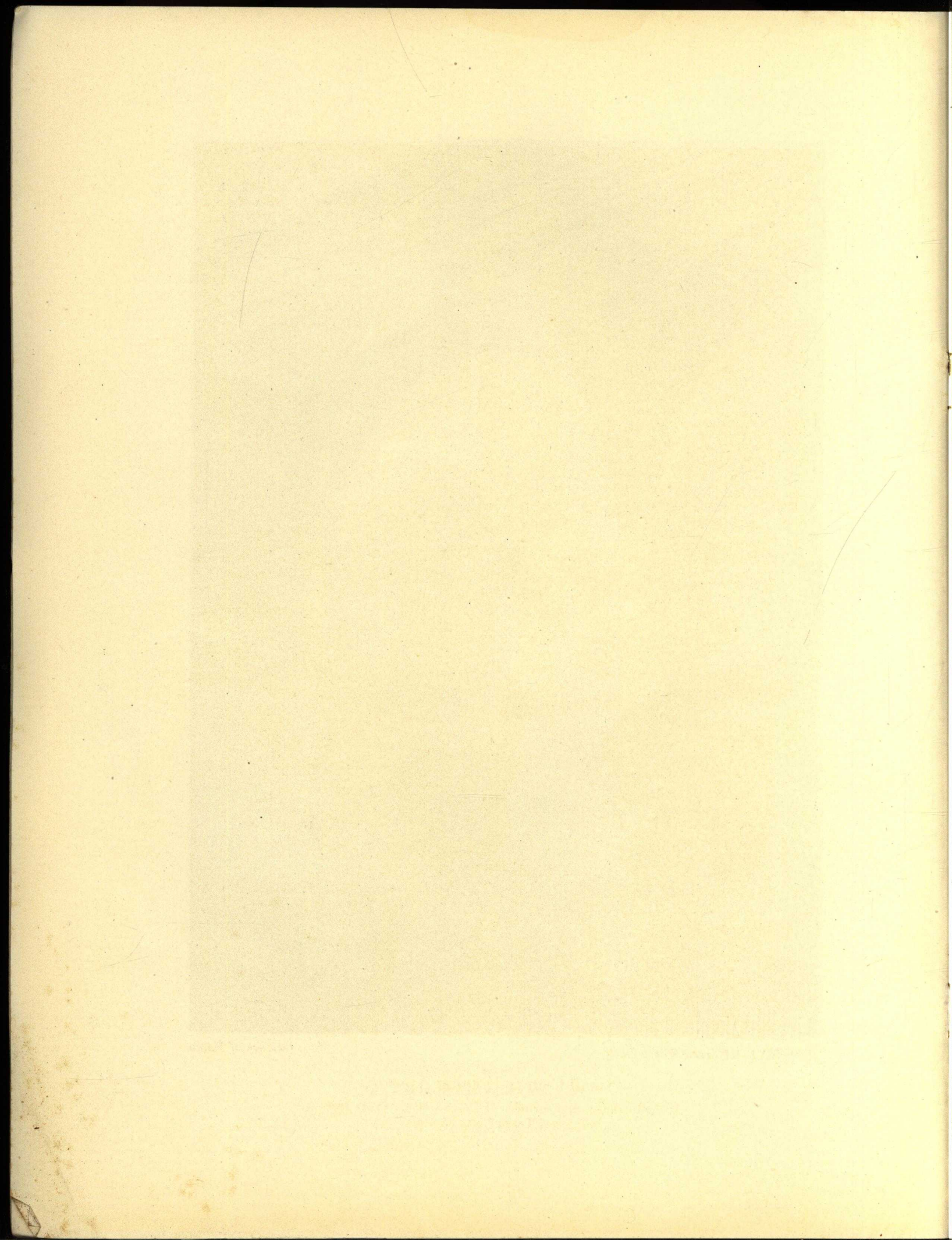


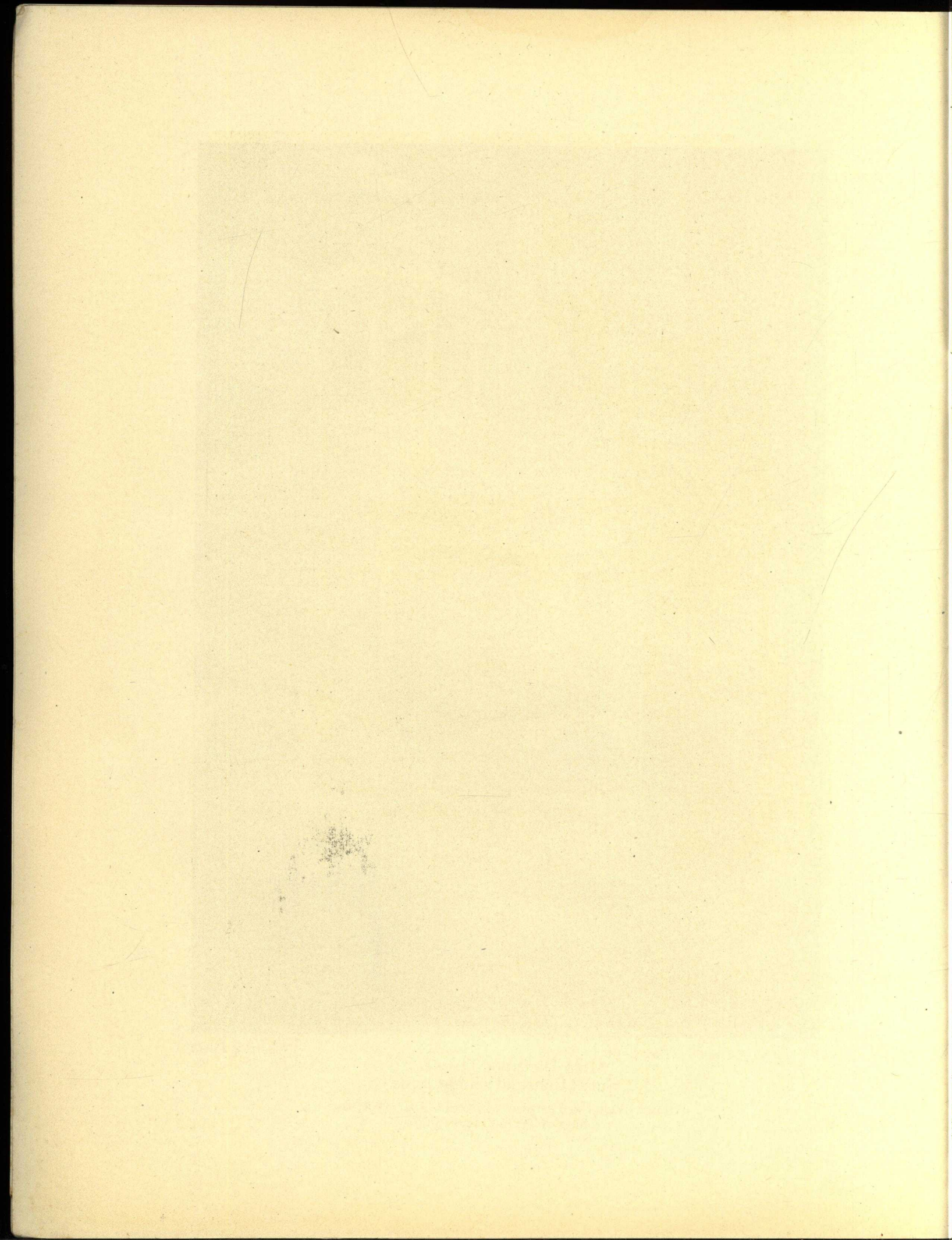


Plate XXI—Atlantic Terra Cotta

Certosa of Pavia

Small Court adjoining Apse

Arched window and cornices of Terra Cotta. Note free volutes of Terra Cotta capitals



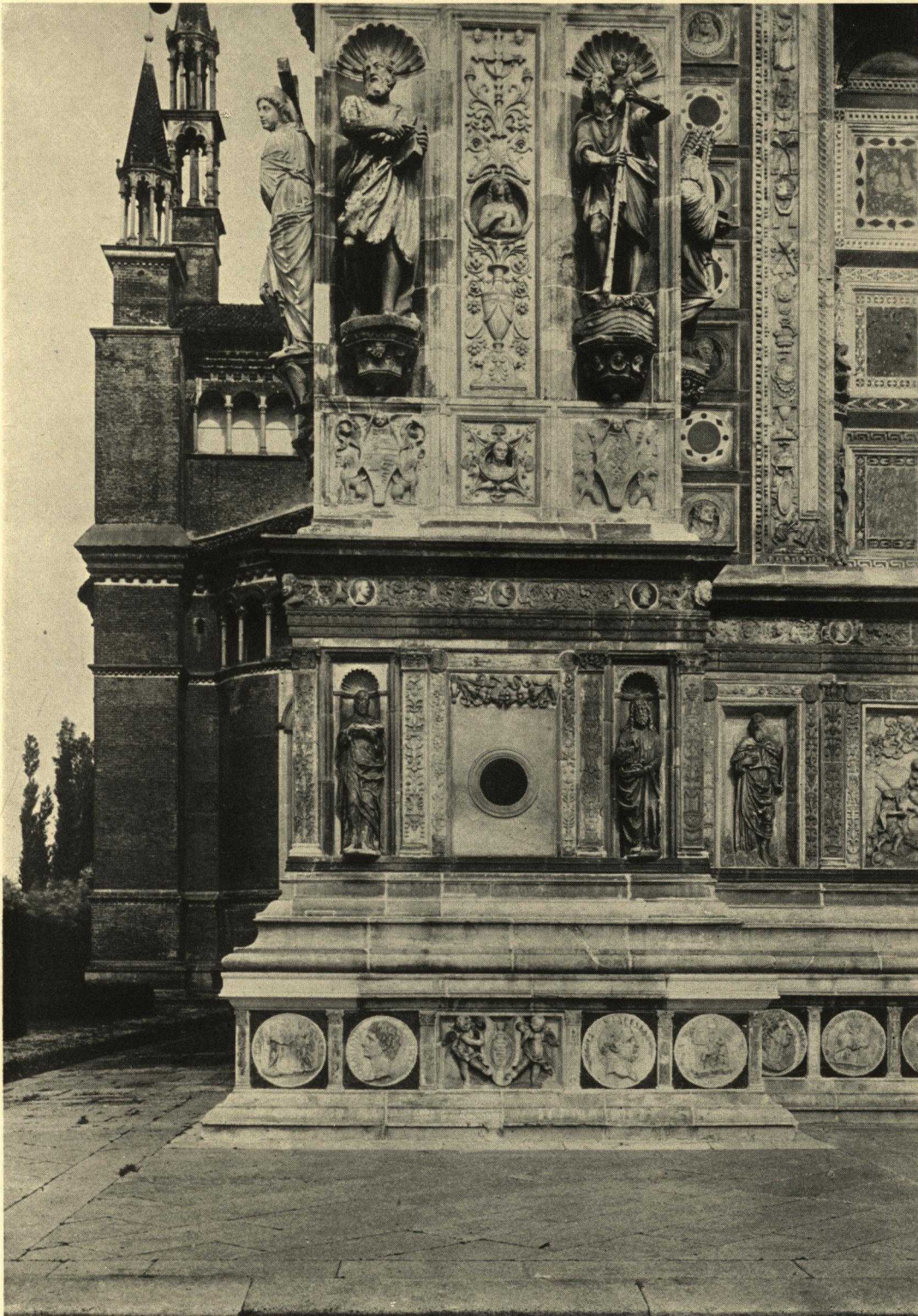
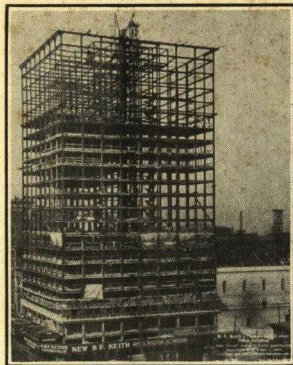


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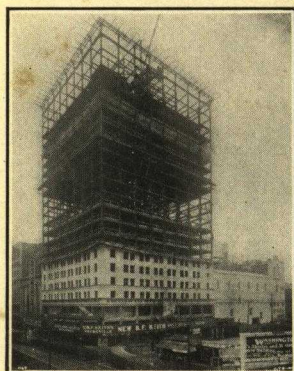
Certosa of Pavia

Main Elevation Detail

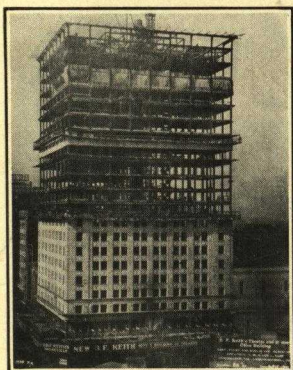
RAPID CONSTRUCTION



October 1.



October 8.



October 15.



October 22.



Progress Photographs
taken at intervals of
one week

“OUR innate modesty forbids our making any mention of the speed which we made in completing the Terra Cotta on the above building. However, we feel we can say that this job was enclosed more rapidly than any other building of a similar type which has been erected in Cleveland. It goes without saying that no progress of this kind could have been made had we not had your co-operation and your rapid delivery of materials. The manner in which you handled the work was highly satisfactory and we are all very much pleased with the results.

Very truly yours,

THE LUNDOFF-BICKNELL Co.”

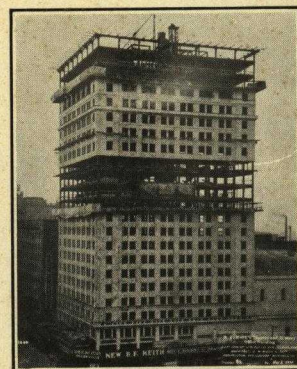
B. F. Keith's Theatre and Office Building, Cleveland, Ohio. C. W. & Geo. L. Rapp, Architects; The Lundoff-Bicknell Company, Builders. Atlantic Terra Cotta in glazed conglomerate with slight touches of color from sidewalk to roof. Largest building in Ohio.

Atlantic Terra Cotta Company
350 Madison Avenue, New York

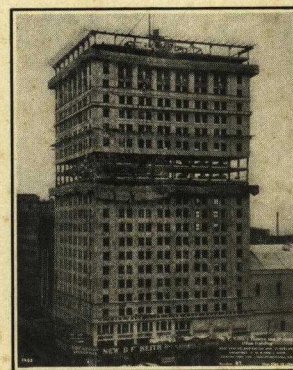
Southern Factory
Atlanta Terra Cotta Company
Atlanta, Georgia



October 29.



November 5.



November 12.



November 19.

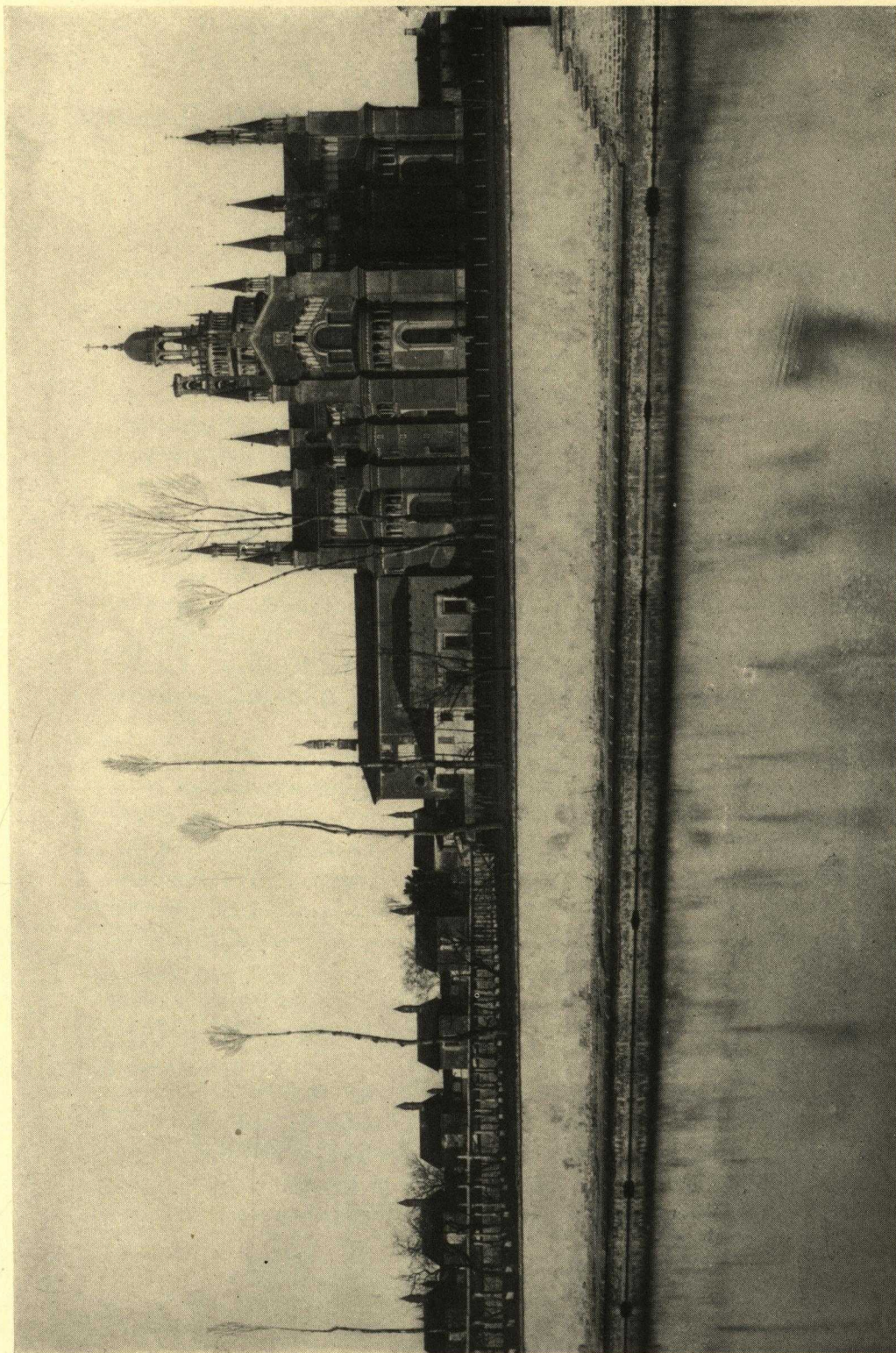


Plate XXIII—Atlantic Terra Cotta

General view from Rear, showing Monastery

The small buildings are connected with the main building by arcades

Certosa of Pavia

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CHARLESTON, W. Va.	Charleston Builders Supply Co., 209 Hale Street
CHARLOTTE, N. C.	W. Fred Casey (Bus. Add., 205 W. 1st Street) (Letters, P. O. Box 904)
CHATTANOOGA, TENN.	Key-James Brick Company, Alton Park
CINCINNATI, O.	Cincinnati Builders Supply Co., 534 Main Street
CLEVELAND, O.	Cleveland Builders Supply Co., Leader-News Building
COLUMBUS, O.	Columbus Fire Brick Co., 16 South 3d Street
DETROIT, MICH.	W. H. Cameron, Foot of Chene Street
FAIRMONT, W. VA.	Fairmont Wall Plaster Co.
GRAND RAPIDS, MICH.	A. B. Zierleyn Co., 439-440 Houseman Bldg.
HALIFAX, N. S., CANADA	The F. A. Gillis Co., Ltd.
HAMILTON, ONT., CANADA	Norman D. McPhie, 27 Sun Life Building
KNOXVILLE, TENN.	Chas. M. Allen Co., 40 Burwell Building
LOUISVILLE, KY.	William Whaley, 106-107 Todd Building
MEMPHIS, TENN.	Tri-State Iron Works, 655 North Main Street
MONTREAL, CANADA	David McGill, 320 Lagauchetiere Street
NASHVILLE, VA.	T. L. Herbert & Son, 174 Third Avenue, North
NEW ORLEANS, LA.	Ole K. Olsen, 823 Perdido Street
NORFOLK, VA.	G. S. Friebus, Monticello Arcade
PITTSBURGH, PA.	Hay Walker Brick Co., Farmers Bank Building
QUEBEC, CANADA	W. J. Banks, 103 St. John Street
ROCHESTER, N. Y.	Theodore H. Swan, 446 Powers Building
ST. JOHNS, N. B., CANADA	J. Charlton Berrie, P. O. Box 55
ST. LOUIS, MO.	August Court Co., 412-426 Chemical Bldg.
SCRANTON, PA.	LeBar, Parsons & Pierce, 526 Scranton Bank Building
TAMPA, FLA.	Lev. G. Taylor, 2007 Bayshore Blvd.
TOLEDO, O.	Auburndale Builders Supply Co., 2268 Albion Street
TORONTO, ONT., CANADA	W. K. Macdonald, 163½ Church Street (Room 4)
WASHINGTON, D. C.	W. A. Mills, 729 15th Street, N. W.
WILKES-BARRE, PA.	LeBar, Parsons & Pierce, 606 2d Natl. Bank Bldg.
YOUNGSTOWN, O.	E. L. Holway, care of Youngstown Ice Company, 40 Central Square

Atlantic Factories

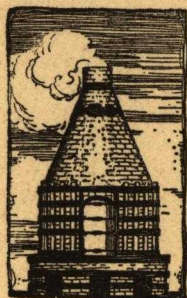
Plant 1—Tottenville, Staten Island, N. Y.

Plant 2—Perth Amboy, N. J.

Plant 3—Rocky Hill, N. J.

Atlanta Factory

East Point, Georgia (8 miles from Atlanta)



©



ATLANTIC TERRA COTTA

CHIESA del CORPUS DOMINI
· BOLOGNA ·

VOLUME · V · · MCMXXII · NUMBER · 4 ·

Atlantic Service at the Building

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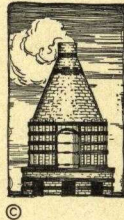
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PRINTED MONTHLY FOR ARCHITECTS



New York City's Terra Cotta Line



Atlantic Terra Cotta Company

350 Madison Avenue, New York

Atlanta Terra Cotta Company

Atlanta, Georgia

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Plate XXIV—Atlantic Terra Cotta

Chiesa del Corpus Domini, Bologna

Main Entrance of Terra Cotta

ATLANTIC TERRA COTTA

VOL. V

AUGUST, 1922

No. 4

Chiesa del Corpus Domini, Bologna

1481

*Illustrated from photographs taken for ATLANTIC TERRA COTTA in Italy by
Mr. F. C. Hiron, of Dennison & Hiron, Architects*

MANY buildings of the early Italian Renaissance are remarkable in the fact that they are entirely covered with detailed ornament. There is no contrast of plain surface; light and shade are obtained by bold ornament next to low relief cleverly arranged and in perfect scale.

The church of Corpus Domini, at Bologna, is an example of the other kind. The Terra Cotta detail is concentrated in particular features, entrance, windows, capitals, frieze, and cornice, and the background is a plain brick façade. The Terra Cotta is modeled without restraint, and the unadorned background brings out its beauty to the full.

The modeling has all the slight imperfections that give it a truly human feeling. The scars at the base, owing to the fact that the church is on the street level without the protection of a raised sidewalk, add to its interest. Traces of the modeler's hand show that time has had no softening effect beyond mellowing the color with the accumulated dust of centuries, a change that is entirely superficial.

Five centuries amount to little in the life of Terra Cotta. Many examples are known to be more than two thousand years old, no one knows how many centuries older.

The church was erected by St. Catherine Vigri in 1456, and remodeled to some extent in 1481. (The Terra Cotta entrance was designed by Sperandio.) Probably it was origi-

nally intended to cover the brick façade with Terra Cotta detail, following the trend of the times. Evidently plans were subject to change in those days; similar conditions are not entirely unknown to-day.

While the design is symmetrical, there are some interesting variations in the detail. The most prominent difference is in the capitals of the outside doorway pilasters. The capital at the left shows male figures, the right hand capital female figures. Slight differences occur in the upper part of the panels of the inside pilasters, but the capitals are the same.

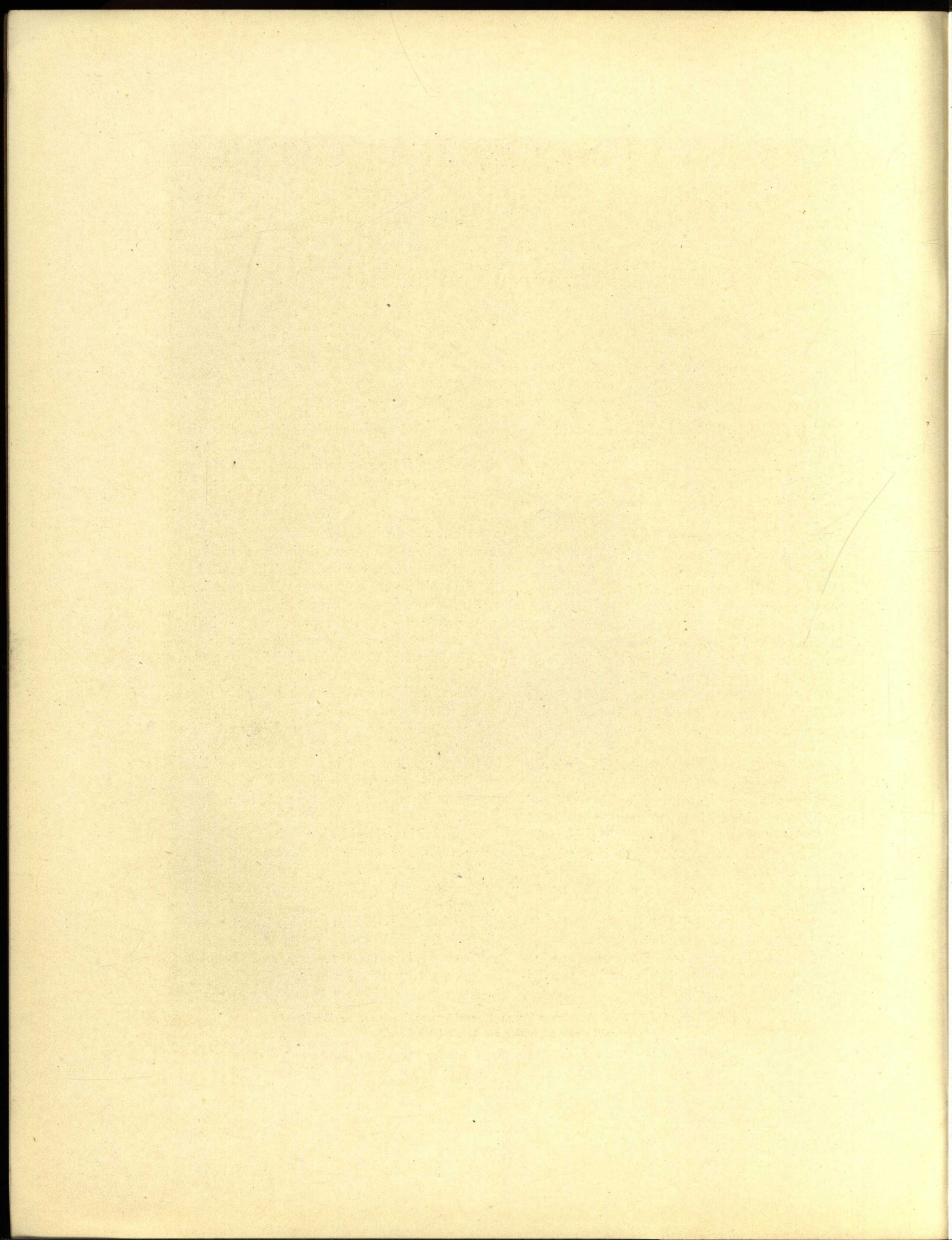
The Chiesa del Corpus Domini follows a plan that is followed frequently to-day: a plain façade of brick or stone with a highly decorative entrance of Terra Cotta. It is an excellent way of giving architectural interest to a building at little cost. Occasionally an old building, shabby and out of date, has been rehabilitated simply by giving it a new entrance, well planned and executed in Terra Cotta.

The addition should always be architecturally consistent, but a Renaissance entrance will generally suit if a building is simple and not designed definitely in some other architectural style.

In cities, where it is impossible to get a clear view of the whole building, the entrance is a particularly important feature, and should be designed with particular care.

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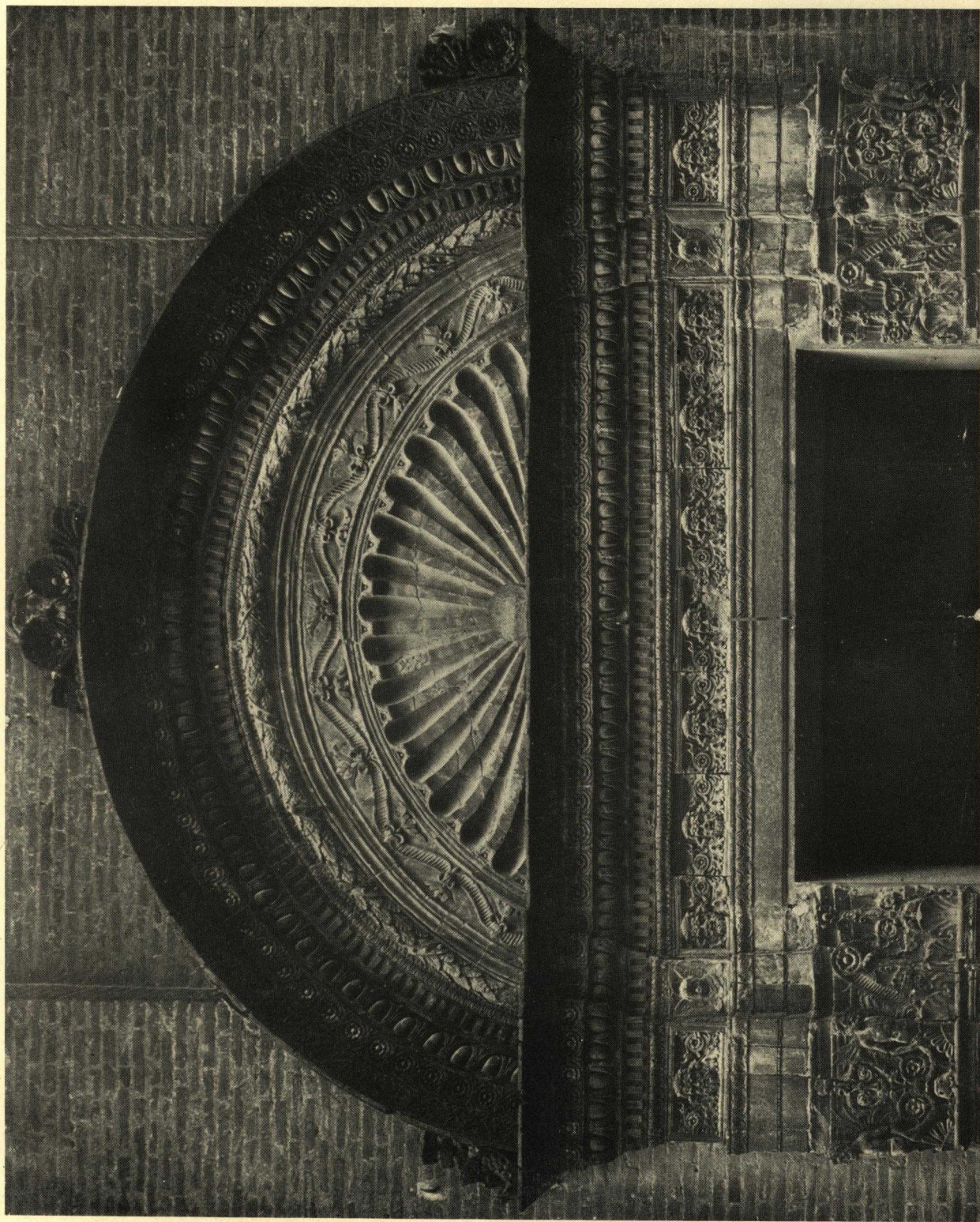


Plate XXV—Atlantic Terra Cotta

Terra Cotta Detail, Main Entrance

Showing male figures on outside left capitals, female figures on right.
The lintel is of Amanari limestone.

Chiesa del Corpus Domini, Bologna

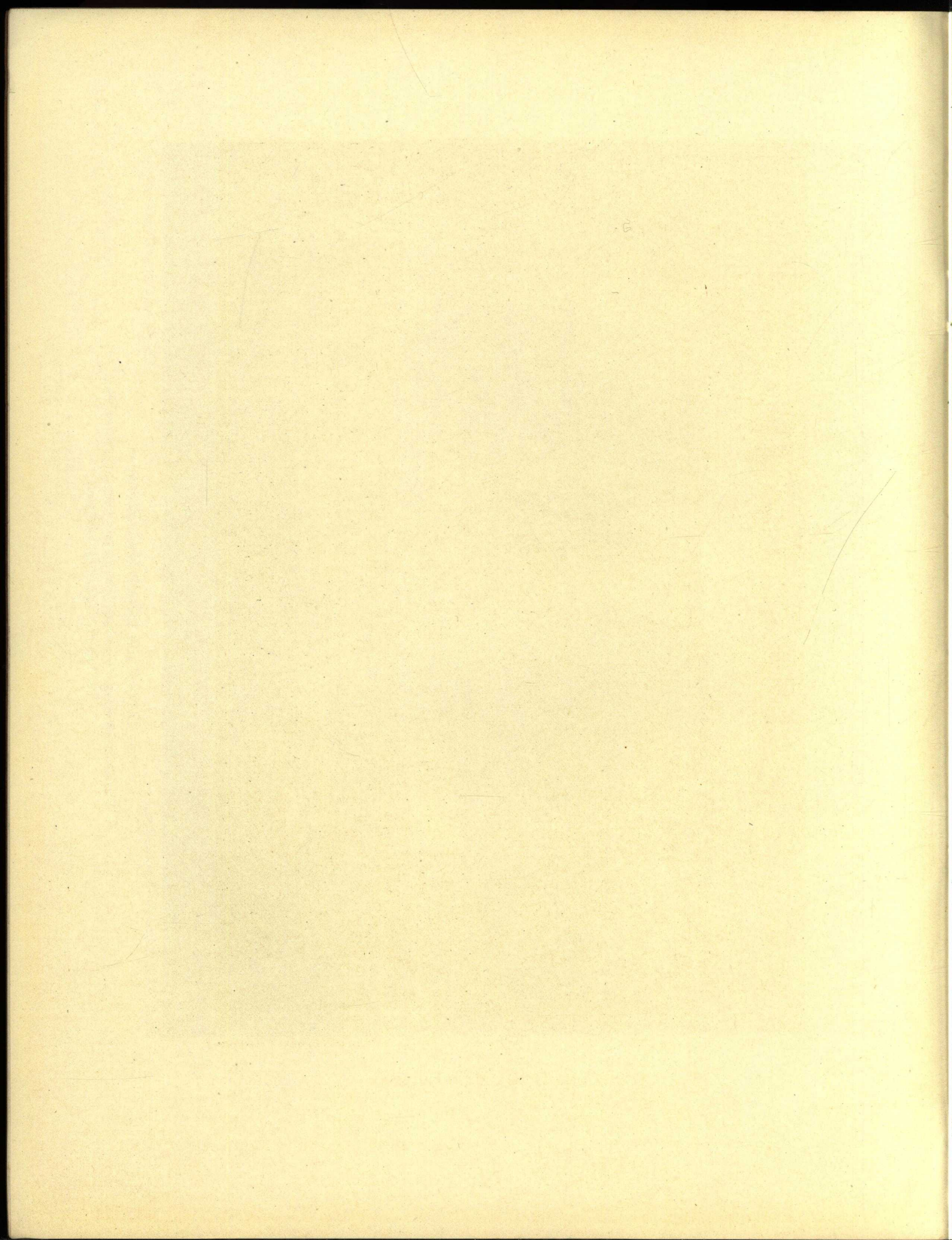




Plate XXVI—Atlantic Terra Cotta

Chiesa del Corpus Domini, Bologna

Terra Cotta Detail, Main Entrance

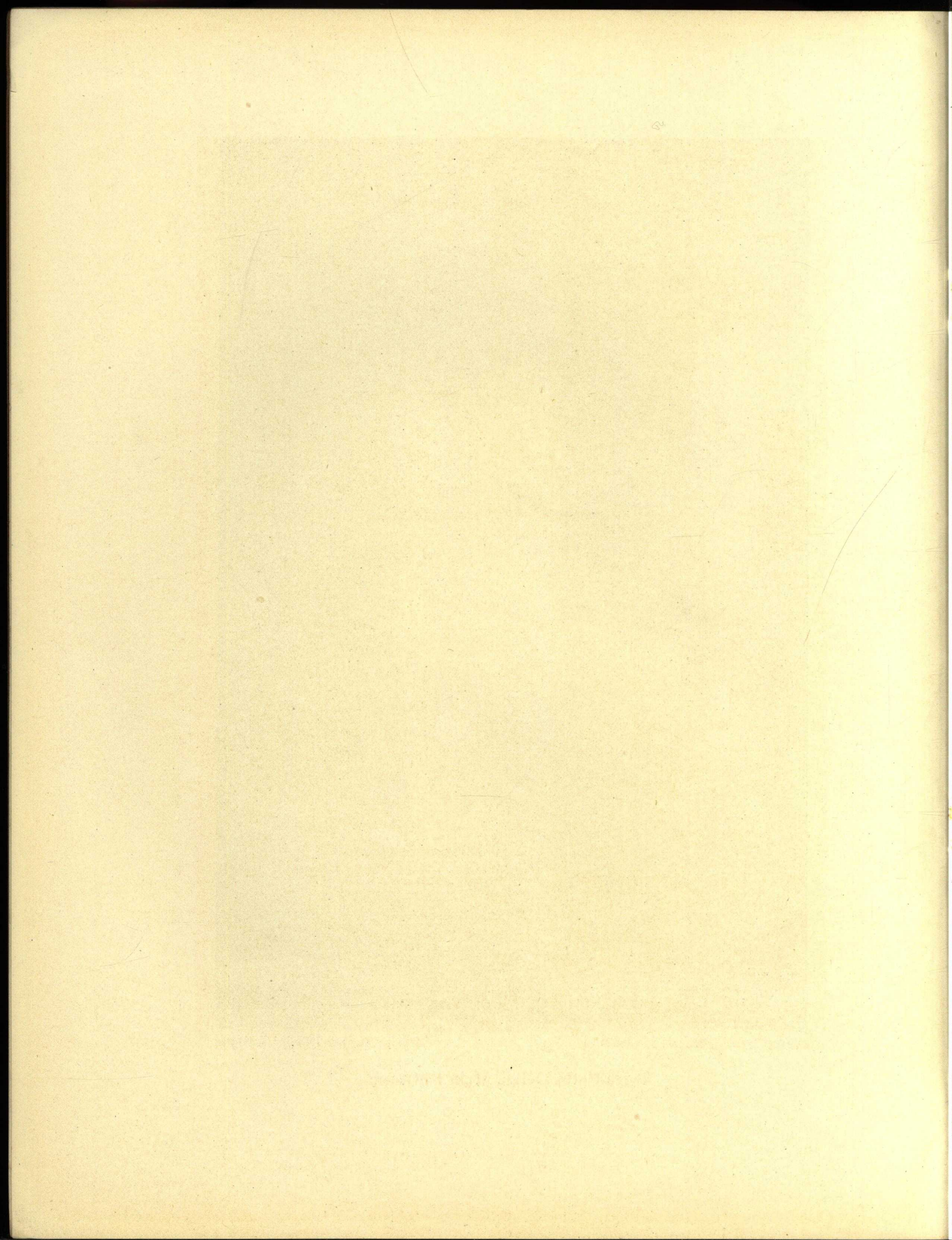




Plate XXVII—Atlantic Terra Cotta

Chiesa del Corpus Domini, Bologna

Terra Cotta Detail, Main Entrance

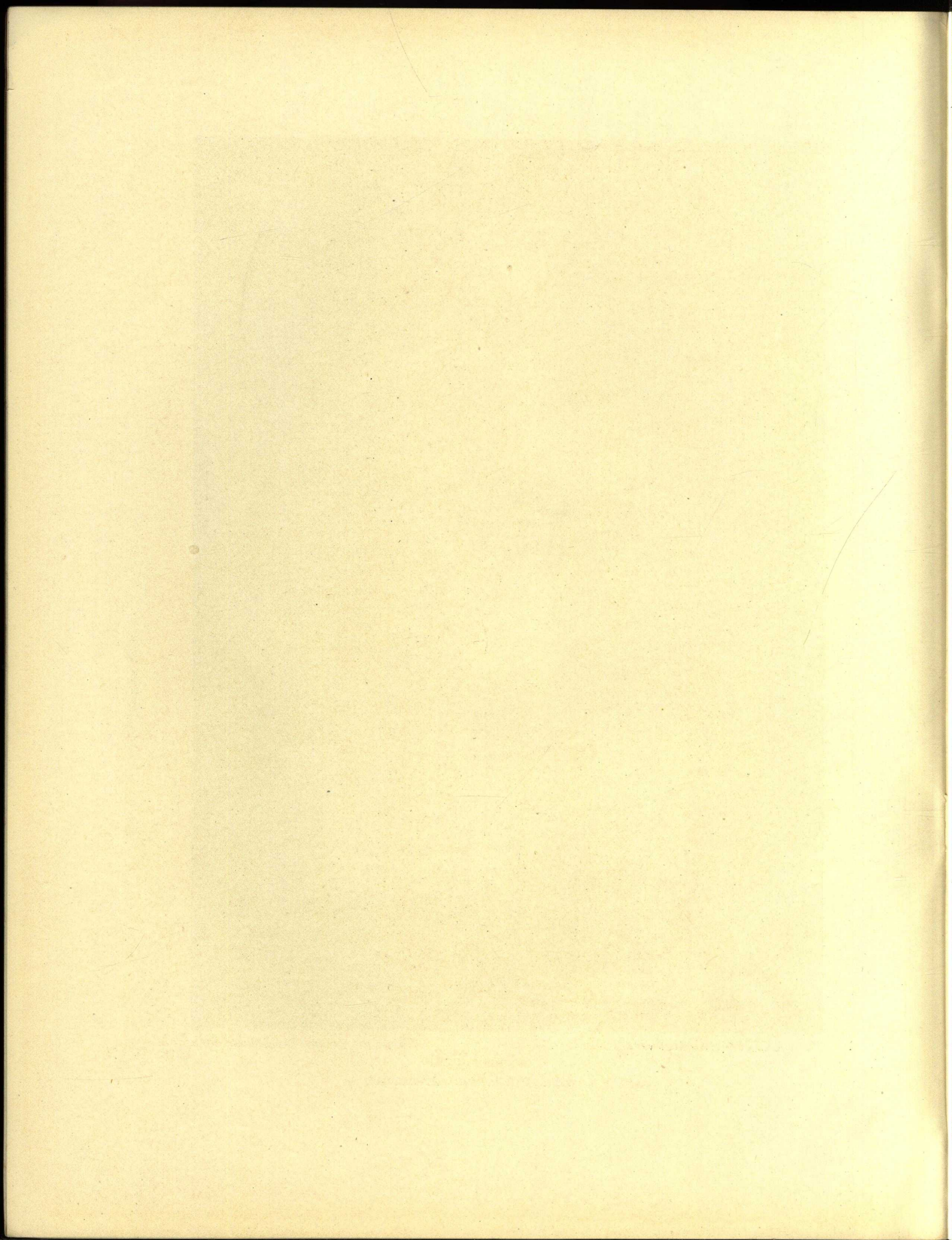




Plate XXVIII—Atlantic Terra Cotta

Main Façade

Chiesa del Corpus Domini, Bologna

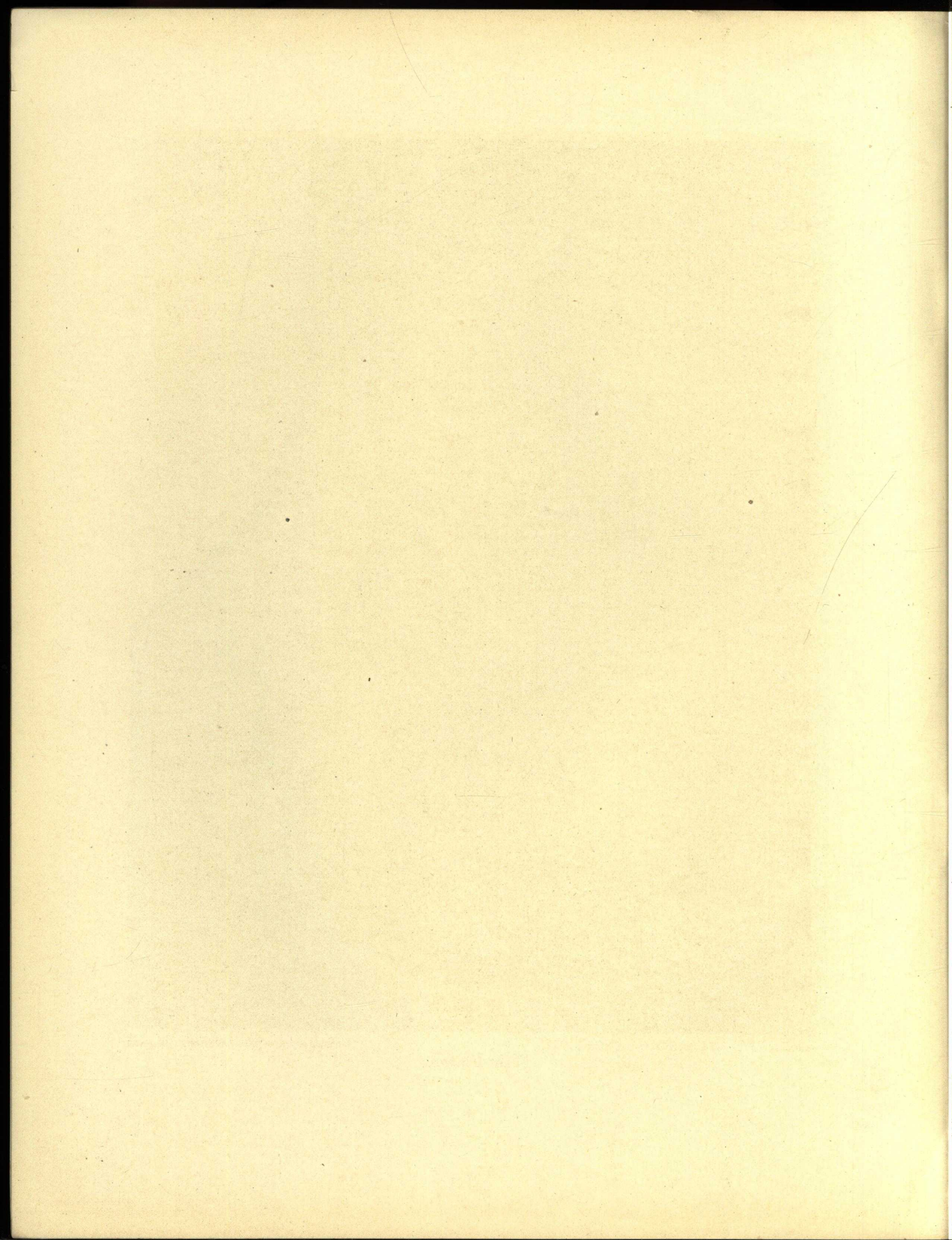




Plate XXIX—Atlantic Terra Cotta

Palazzo Comunale, Bologna

Madonna di Nicolo dell'Arca

Terra Cotta Wall Panel, Palazzo Comunale, Bologna, 1478



Adding Charm to Dignity

COLORED Atlantic Terra Cotta has a place in architecture peculiarly its own when used to enliven a facade of massive stone.

For the University of Texas Library at Austin, Mr. Cass Gilbert used stone in a severely plain design contrasted with brightly colored and delicately modeled window decoration and roundels of Atlantic Terra Cotta.

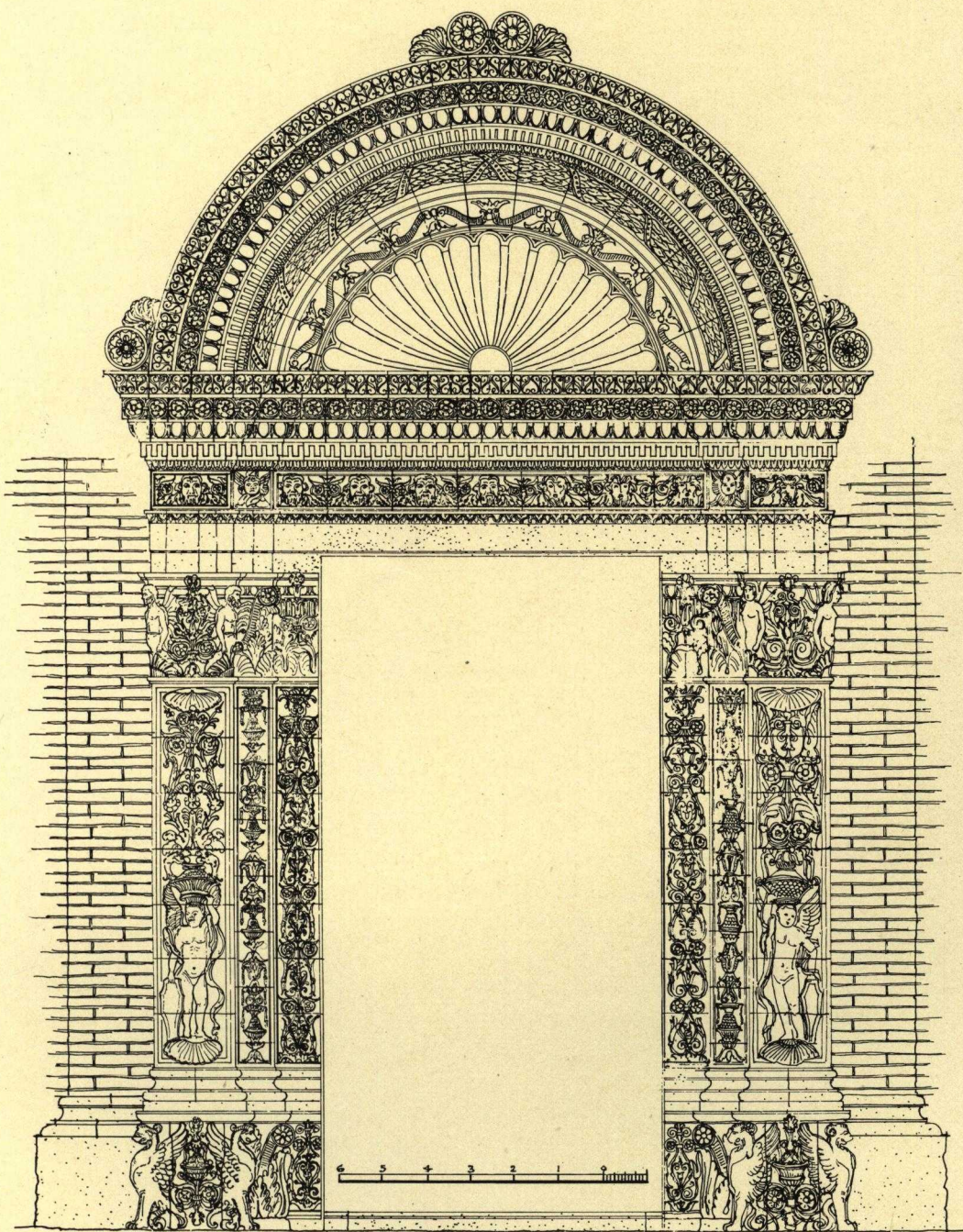
The beauty of each material is emphasized by contrast with the other. The Atlantic Terra Cotta adds charm to the dignity of the stone.

Atlantic Terra Cotta Company

350 Madison Avenue, New York

Atlanta Terra Cotta Co.
Atlanta, Ga.

District Manager
A. P. Clark, Dallas, Texas



CHIESA DEL CORPUS DOMINI
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Cost of Atlantic Terra Cotta

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Atlantic Factories

- Plant 1—Tottenville, Staten Island, N. Y.
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Atlanta Factory

East Point, Georgia (8 miles from Atlanta)



ATLANTIC TERRA COTTA

CREMONA
PALAZZO COMUNALE
PALAZZO STANGA

VOLUME · V · · MCMXXII · NUMBER · 5 ·

Atlantic Service at the Building

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ATLANTIC TERRA COTTA

PRINTED MONTHLY FOR ARCHITECTS



New York City's Terra Cotta Line



Atlantic Terra Cotta Company

350 Madison Avenue, New York

Atlanta Terra Cotta Company

Atlanta, Georgia

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Plate XXXI—Atlantic Terra Cotta

Palazzo Comunale, Cremona

Terra Cotta Entrance of Palazzo Comunale, Cremona

Erected probably in the Renaissance period, more than a century
after the building was started.

ATLANTIC TERRA COTTA

VOL. V

SEPTEMBER, 1922

No. 5

Cremona

Palazzo Communale, 1206-1245

Palazzo Stanga, 15th Century

*Illustrations from photographs collected in Italy for ATLANTIC TERRA COTTA by
Mr. F. C. Hirons, of Dennison & Hirons, Architects*

THE Terra Cotta on the façade of the Palazzo Communale at Cremona, now called the Palazzo Municipale, dates back 716 years, two centuries before the Gothic school gave way to the Renaissance. Probably it was remodeled several times, for the Terra Cotta pilasters that flank the window jambs suggest Renaissance, and the entrance was undoubtedly erected during the Renaissance period. Otherwise the design is distinctly Gothic, pointed arches, geometric belt course, over-windows of the second story, frieze, and cornice.

A small part of the entrance, limited to the projecting shelf courses, is made of Amanari limestone, unfortunately too soft to stand centuries, but all the decorative detail is Terra Cotta.

It seems to be the custom in Cremona to renovate old buildings by washing them with a thin cement, too thin to cloud the modeling but heavy enough to disguise the joints. This can be seen in the Palazzo Communale entrance, but the effect is more apparent in the entrance of the Palazzo Stanga. A natural result is that the beautiful burnt clay color of old Terra Cotta is lost and the material in

texture resembles stone. It is sometimes difficult, in fact, to tell the two materials apart.

The date of the Palazzo Stanga is uncertain, but the Renaissance colonnade of Terra Cotta indicates the 15th century, and the suggestion of Baroque in the detail of the stucco façade suggests the latter part of the 15th century.

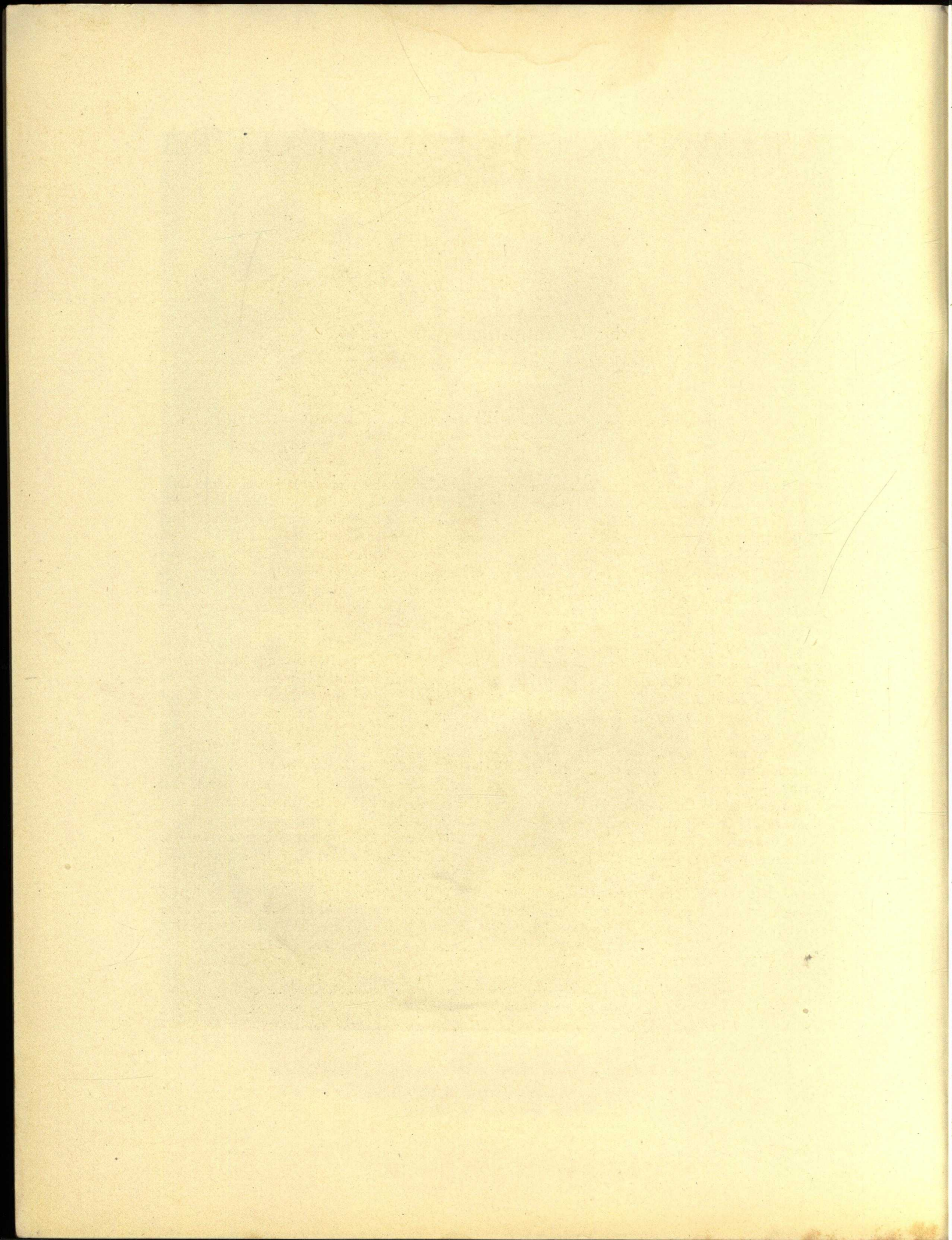
The greatest beauty of the Palazzo Stanga occurs in the court, entirely of Terra Cotta with the exception of the column shafts. It is characteristic of the Renaissance in that there is scarcely an inch of plain wall space. The panels just under the window course of the second story present an unusual feature. (Plate XXXIV.) They are different only in position of the figures. The detail of the leaping horse is in the center of the panel at the right, toward the left in the next panel, and at the extreme left of the third panel,—a distinction without a difference.

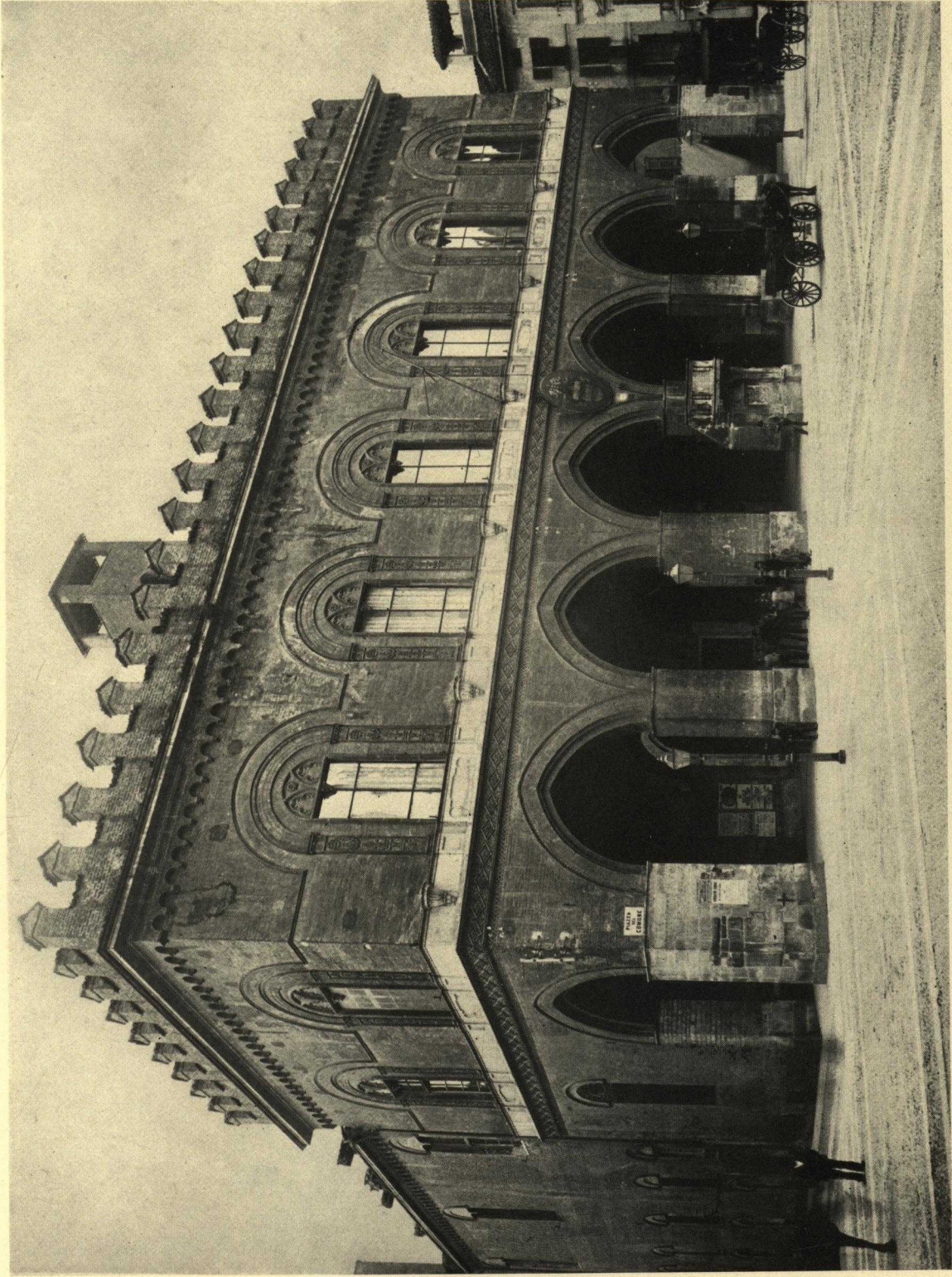
The frieze of the entrance is interesting in its variations of scale; three different scales are used.

The great majority of noteworthy buildings in Cremona are of brick and Terra Cotta. Generally they antedate the Renaissance period and are Gothic in design.

*We shall be glad to send ATLANTIC TERRA COTTA to any Designer or Draftsman
who will write us under his firm's letterhead.*

If interested in modern Terra Cotta, please ask for "Questions Answered."





Palazzo Comunale, Cremona

Palazzo Comunale, Cremona

1206-1245

Plate XXXII—Atlantic Terra Cotta

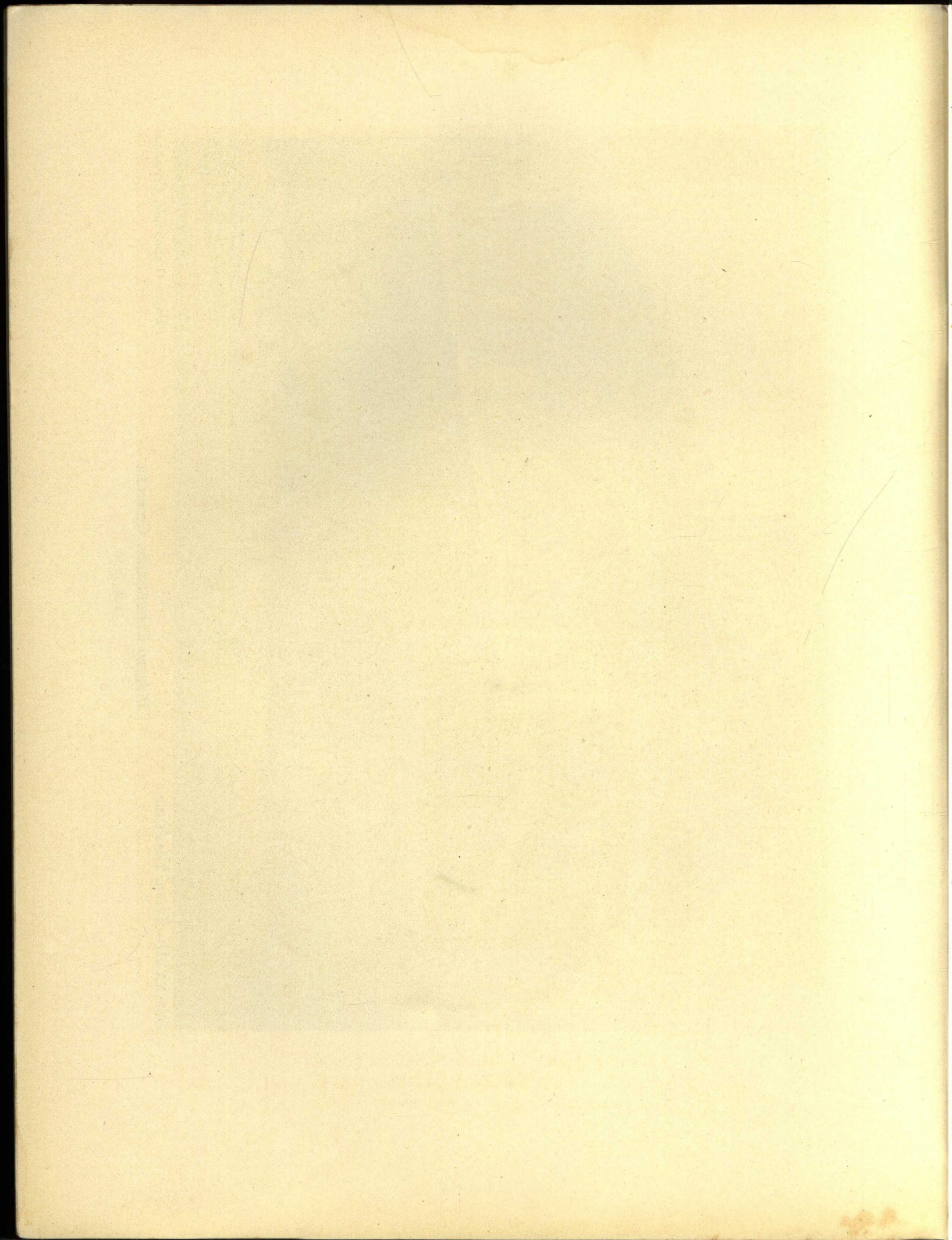




Plate XXXIII—Atlantic Terra Cotta

Palazzo Stanga, Cremona

Main Entrance, Palazzo Stanga, Cremona

Terra Cotta washed with thin cement grout, which hides the joints
and unfortunately disguises the Terra Cotta color.

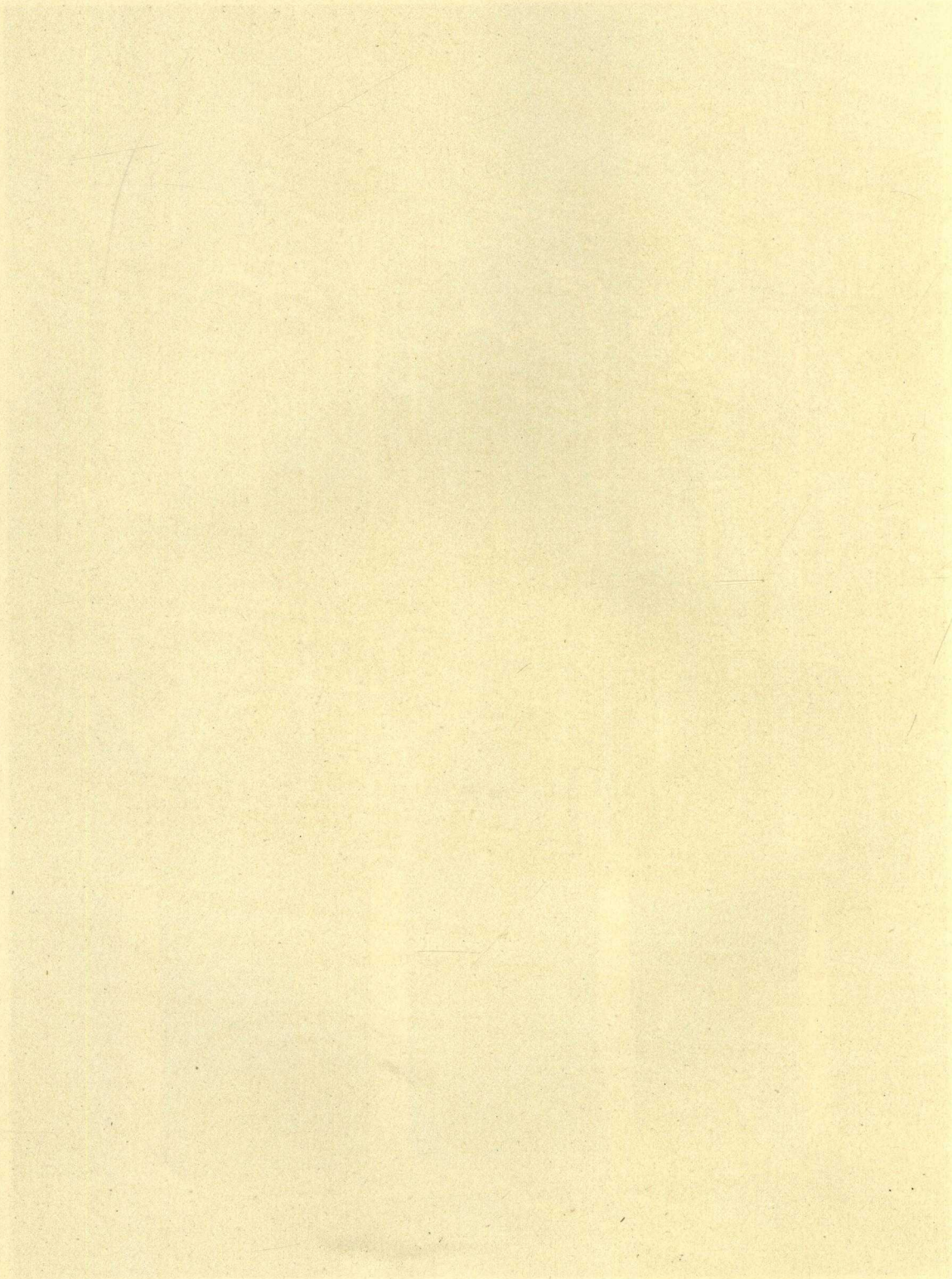


Plate XXXIV—Atlantic Terra Cotta

Palazzo Stanga, Cremona

Court, Palazzo Stanga, Cremona

Entirely of Terra Cotta with exception of column shafts.



THE UNIVERSITY OF CHICAGO

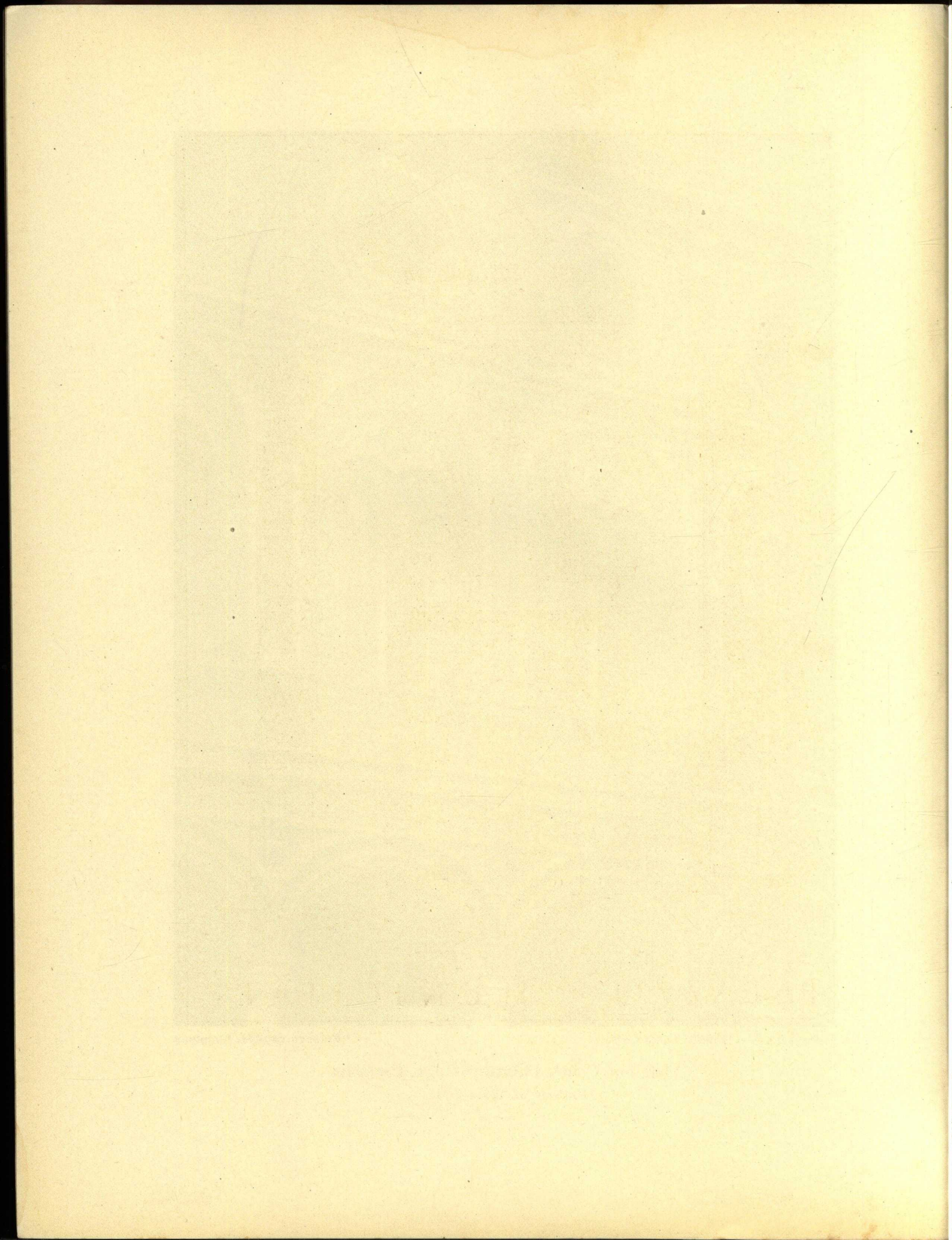
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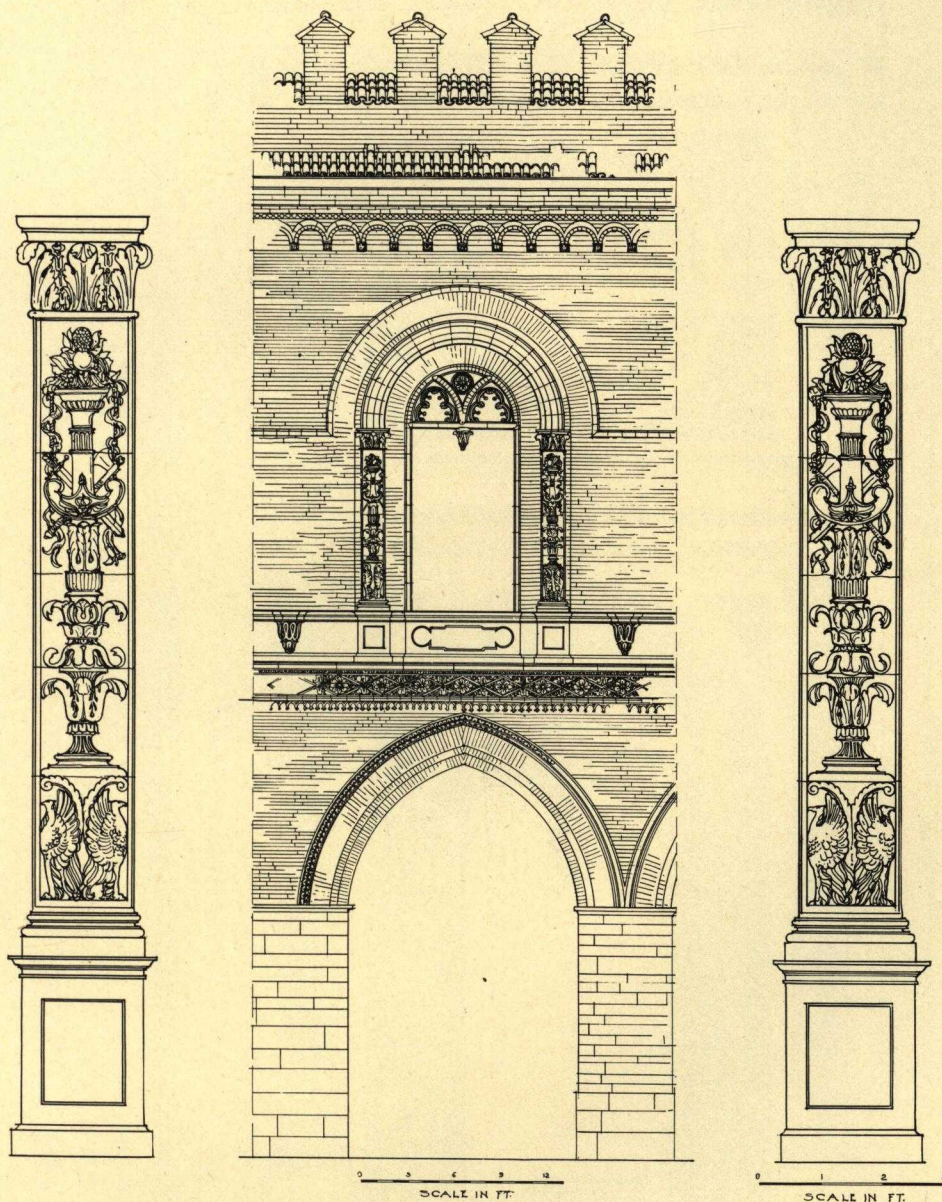


Plate XXXV—Atlantic Terra Cotta

Palazzo Stanga, Cremona

Detail of Court, Palazzo Stanga, Cremona
Entirely of Terra Cotta



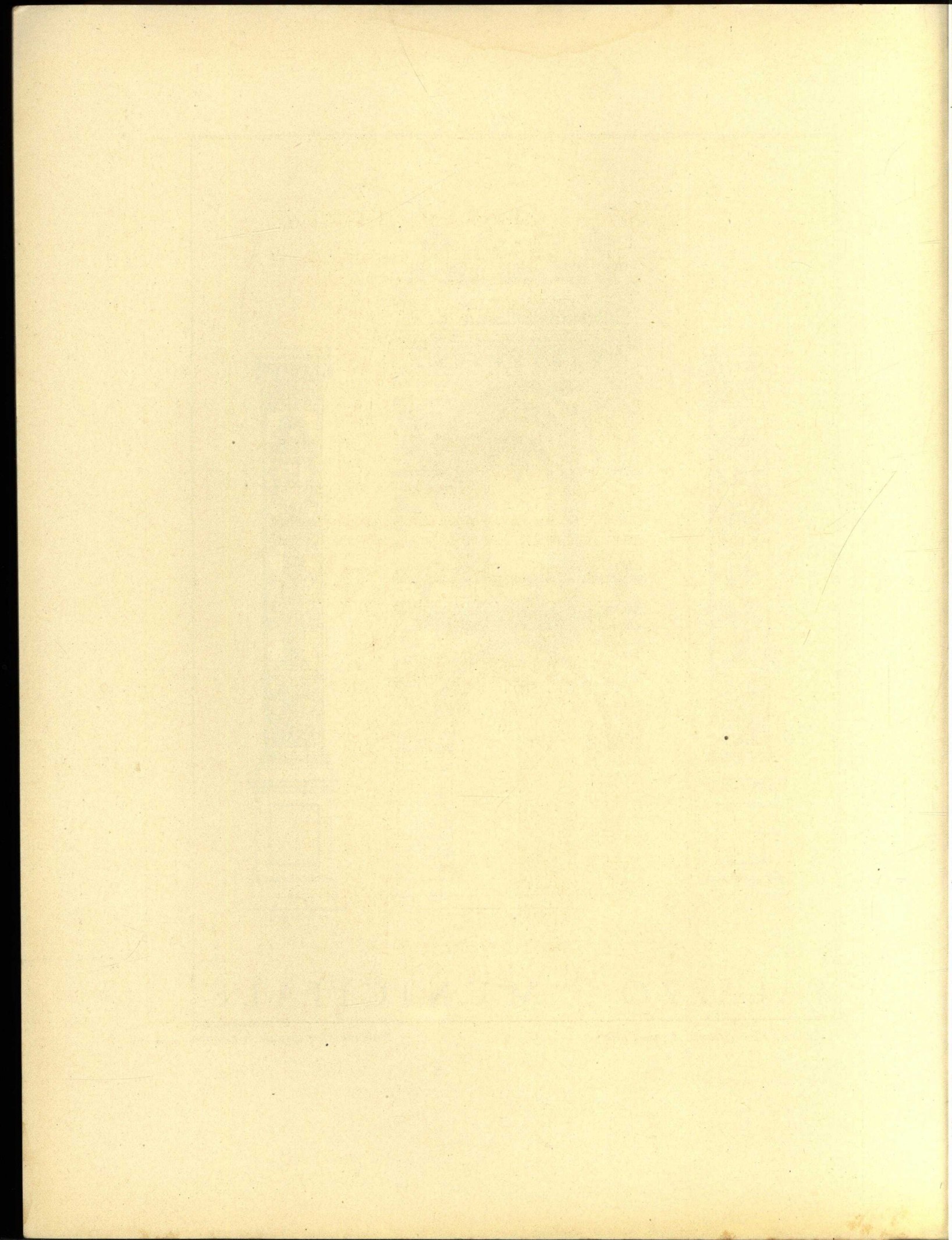


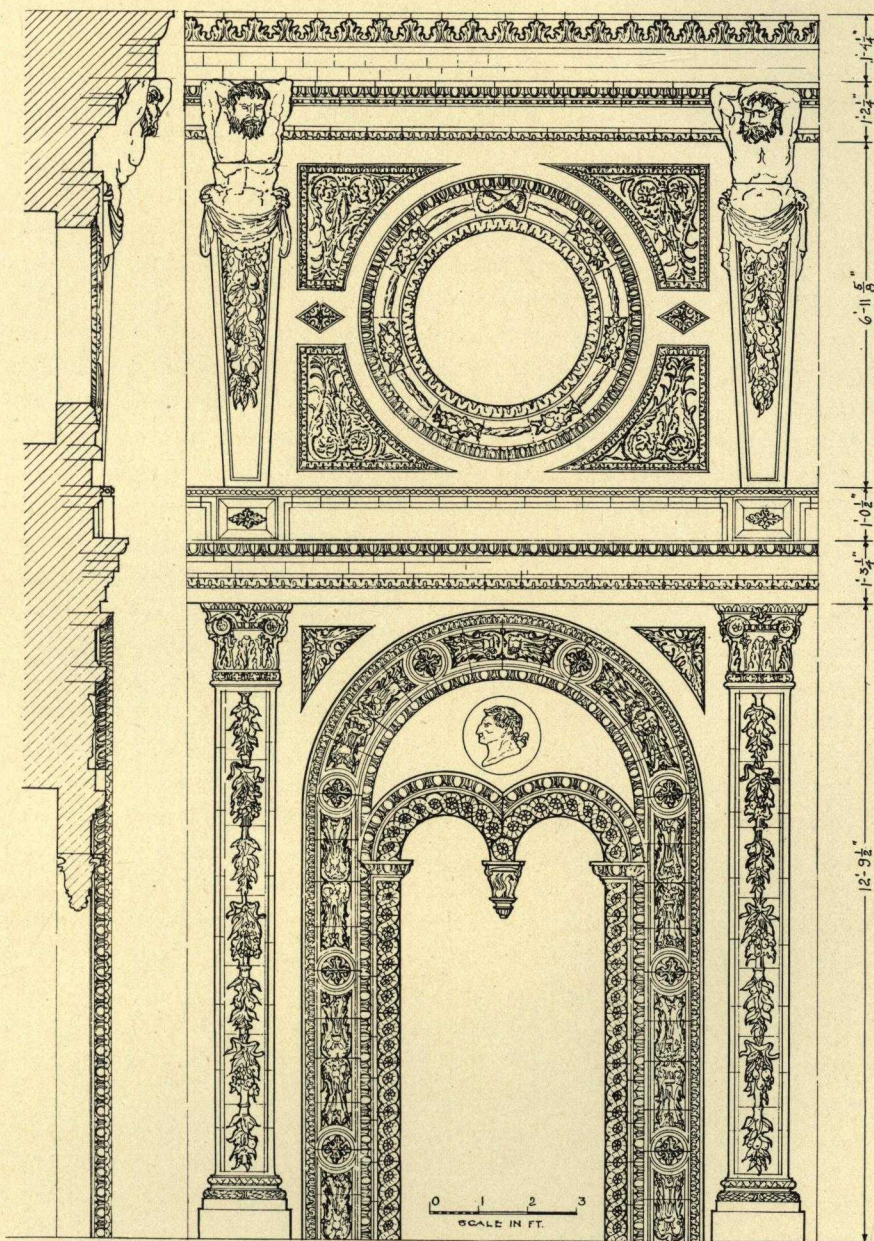
PALAZZO ~ MUNICIPALE

Plate XXXVI—Atlantic Terra Cotta

Palazzo Comunale, Cremona

CIVILIZING COMPANY





DETAILS COURT ELEVATION
PALAZZO STANGA

Cost of Atlantic Terra Cotta

ATLANTIC TERRA COTTA, in its widest application, is made especially for the building in which it is to be used, and is intended to occupy a certain place in that building. The designer is not restricted by standard dimensions.

Catalog material, however, is coming into increasing use for small, conventional store fronts, banks, garages, filling stations, and small buildings in general. Our catalog, in addition to a few complete designs, contains string courses, cornices, capitals, door and window trim, and numerous details which the Architect can incorporate at will in his design.

To determine the cost of Atlantic Terra Cotta for the great majority of buildings on which catalog material cannot be applied, the Architect should submit the following drawings: floor plans and elevations drawn to scale, sections showing projections, and sketch details. When specifications have been prepared they should be sent with the drawings. Details such as the amount and character of the modeling and the color or colors should be indicated.

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Plate XXXVIII—Atlantic Terra Cotta

Pazzi Chapel, Florence

Portico of Pazzi Chapel

Panels of portico and cupola ceilings in polychrome
Terra Cotta by Luca della Robbia

ATLANTIC TERRA COTTA

VOL. V

OCTOBER, 1922

No. 6

Cappella Pazzi, Florence 1430

Filippo Brunelleschi, 1379-1446, *Architect*;
Donatello, 1386-1466, *Architect-Sculptor*;
Luca della Robbia, 1400-1482, *Sculptor-Colorist*.

*Illustrations from photographs collected in Italy for ATLANTIC TERRA COTTA by
Mr. F. C. Hiron, of Dennison & Hiron, Architects*

STARTED in 1430, Brunelleschi is credited with the plan and general design of the Pazzi Chapel. The detailed decoration, added in 1442 and later, is credited to Donatello and Luca della Robbia.

The Pazzi Chapel is connected with the famous Santa Croce Church (Florence, 1294-1442), and is one of a group of chapels so connected. Unlike most other buildings of early Renaissance, the façade is simple in the extreme, but detail, where it occurs, is not only elaborate in modeling but a beautiful example of Luca della Robbia's gift of color.

In the portico ceiling and the ceiling of the cupola, Luca followed no precedent but originated and developed a style entirely his own. The date of this work is not positively known, but certain characteristics, notably the fruit wreath around the Pazzi Arms center panel, indicate the latter period of his active life.

The variety and finish of the glazed colors are other indications that point to the same conclusion.

Born in 1400, Luca della Robbia witnessed the early period of Renaissance and was active in its further development. It was the day of lavish ornament, the day of all others when his talent for colored Terra Cotta glazes could be used to the greatest advantage.

In his youth Luca worked under Donatello, and though at the time the Pazzi Chapel was built Luca was famous in his own right, it is probable that the status of master and pupil still existed to some extent. The styles of Donatello and his pupil, however, were entirely different. Donatello had strength and realism; Luca's talent was for purity of outline, grace and simplicity in line and color. His touch was refined but strong and sure. His art was idealistic rather than realistic.

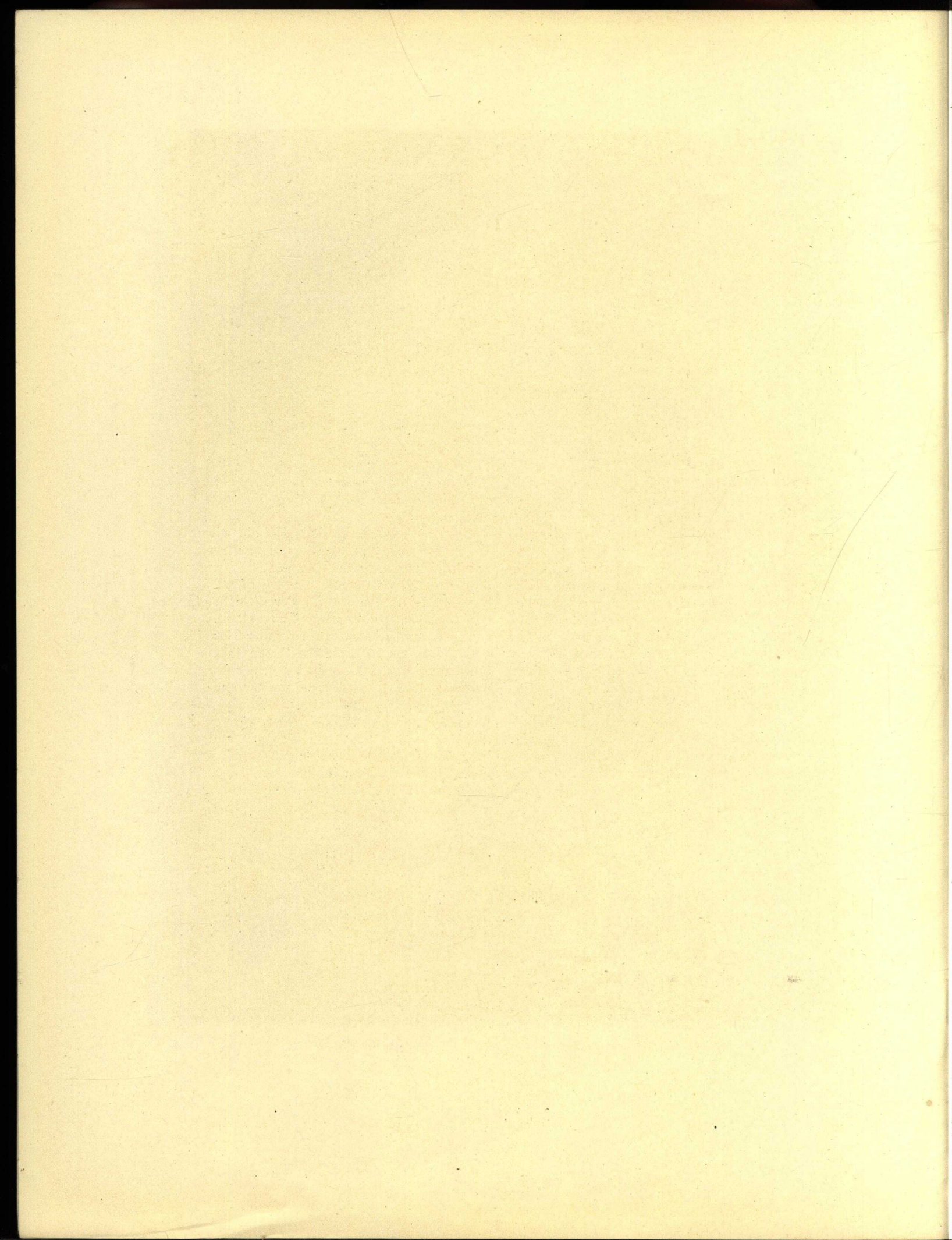
Please Note

With the October issue we complete the first half year of ATLANTIC TERRA COTTA. Will you please see if your address is correct and check us up if we are at fault. We should be further obliged for any suggestions or criticisms.

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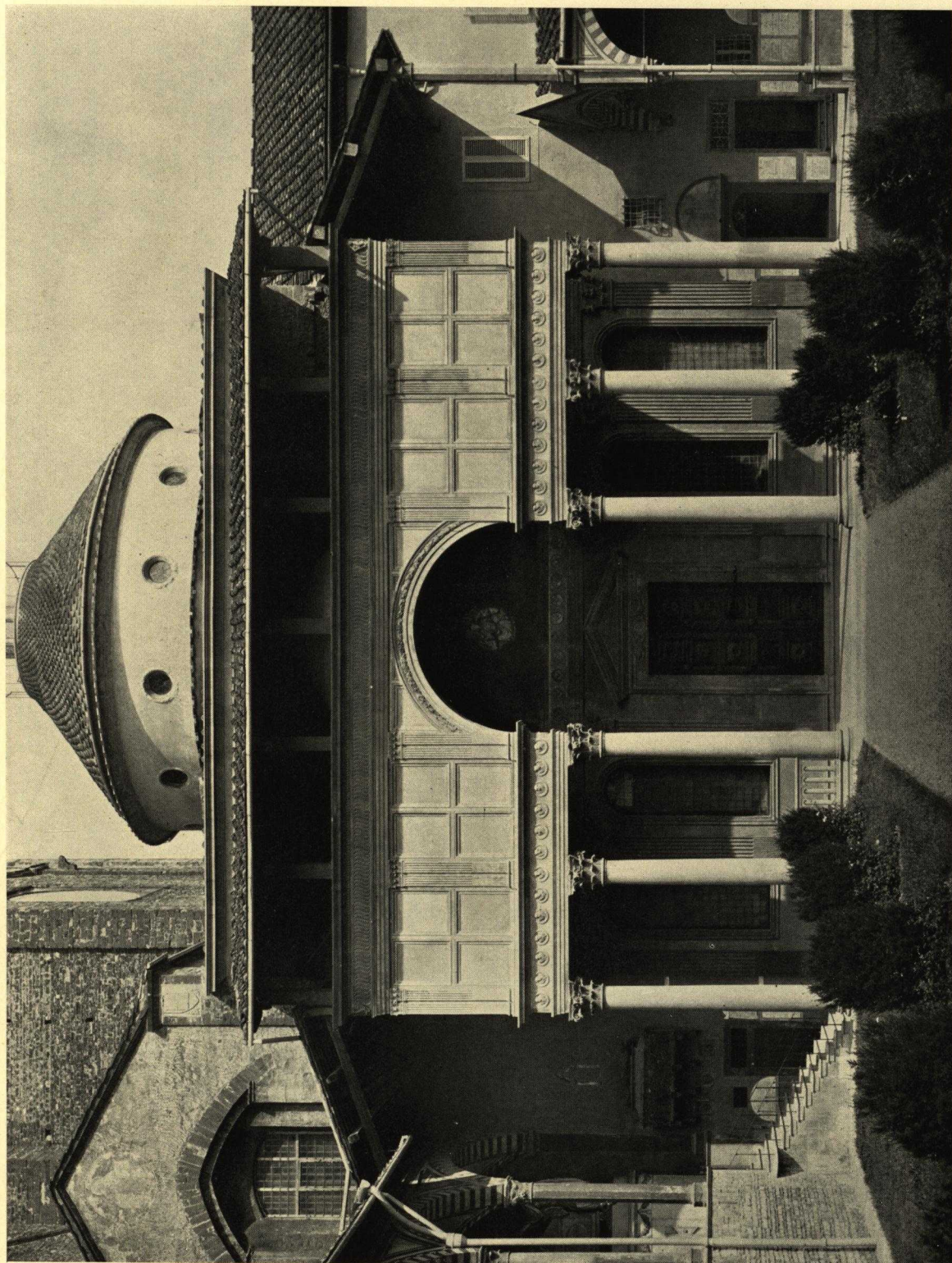


Plate XXXIX—Atlantic Terra Cotta

Pazzi Chapel, Florence

Designed in 1430 by Brunelleschi. Detail by Donatello
and Luca della Robbia

Pazzi Chapel, Florence

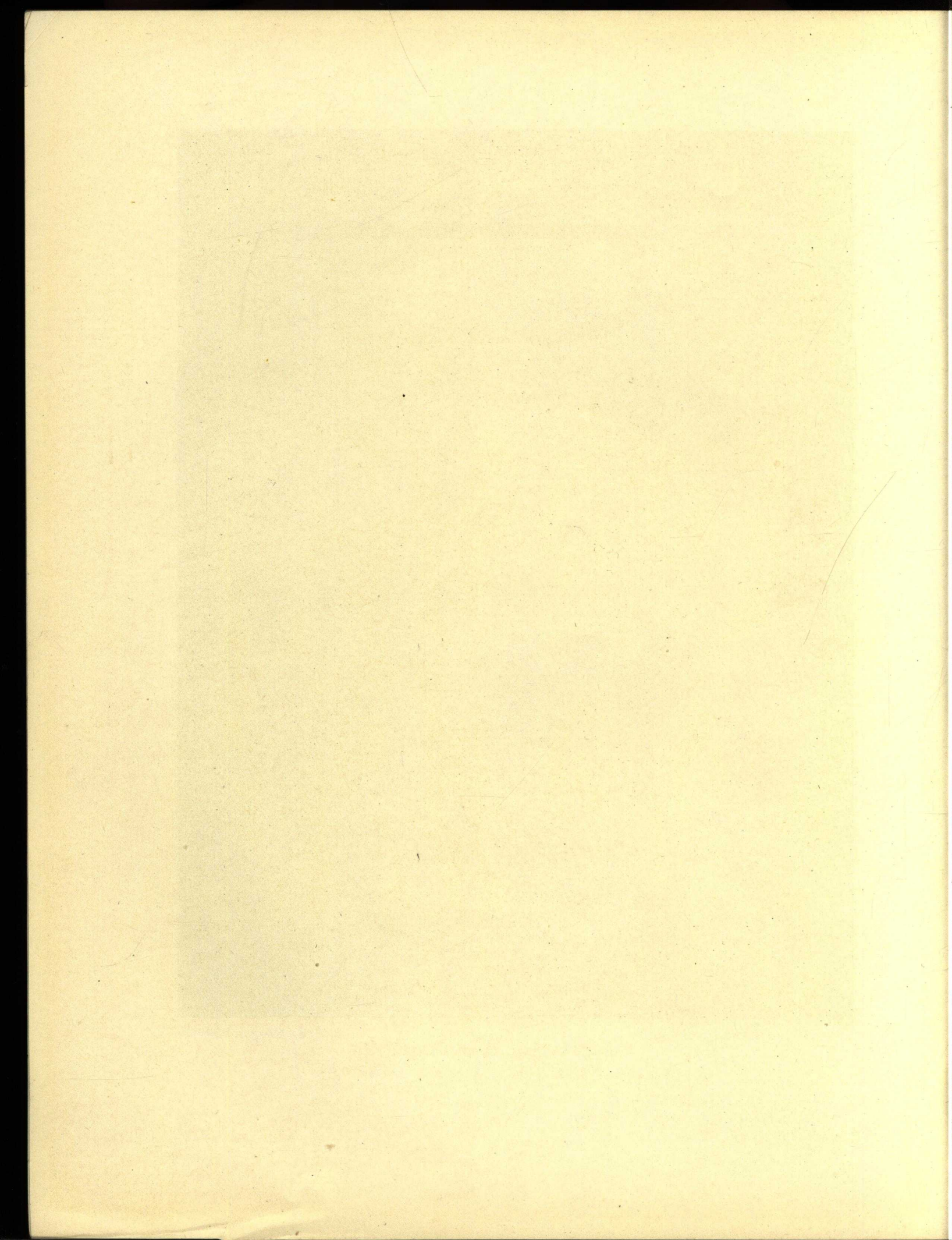


Plate XL—Atlantic Terra Cotta

Pazzi Chapel, Florence

Cupola Ceiling, Pazzi Chapel

Polychrome Terra Cotta by Luca della Robbia



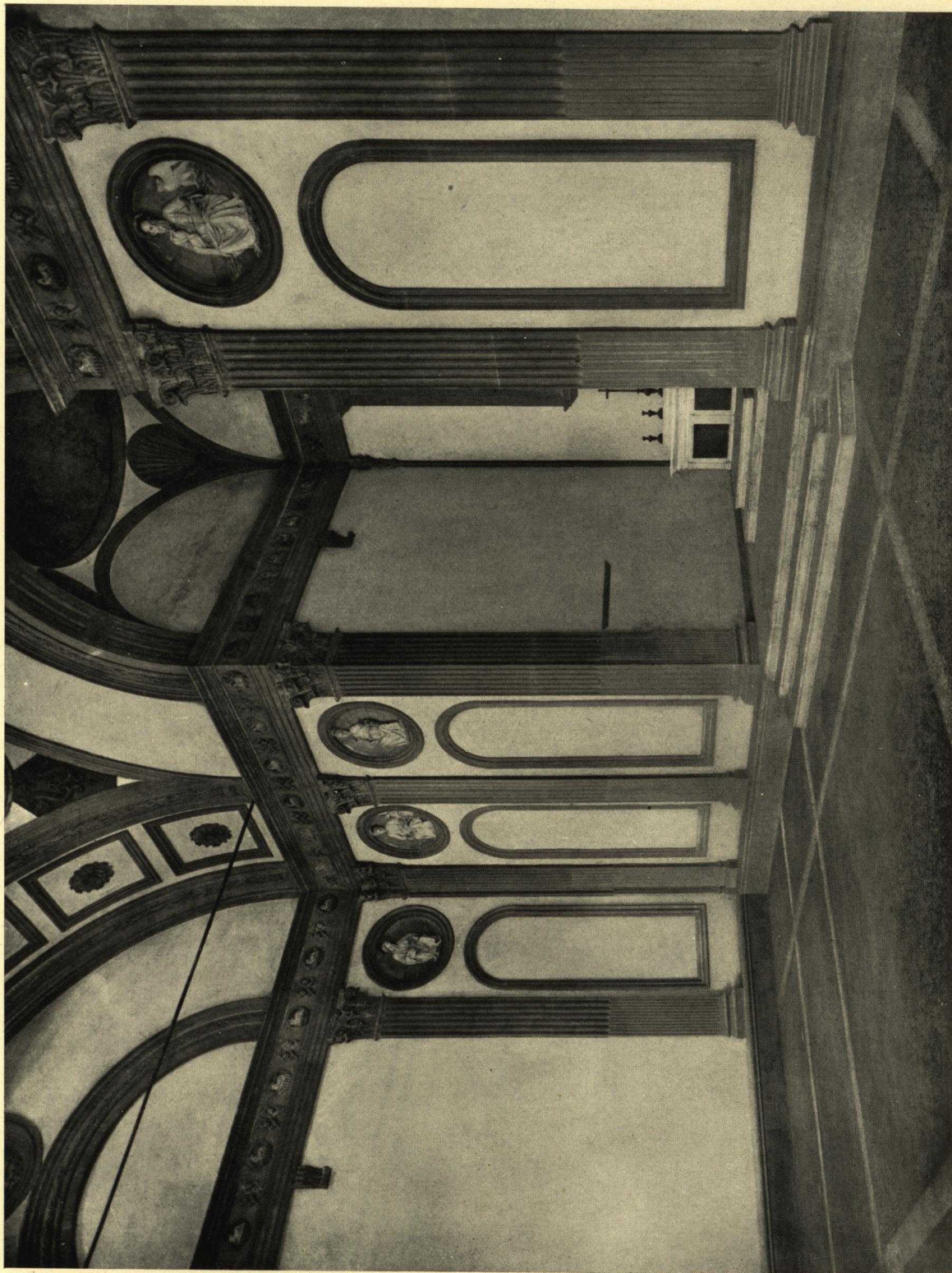


Plate XLI—Atlantic Terra Cotta

Interior of Pazzi Chapel

Polychrome Terra Cotta panels in frieze. Large roundels of Apostles by
Luca della Robbia in polychrome Terra Cotta

Pazzi Chapel, Florence

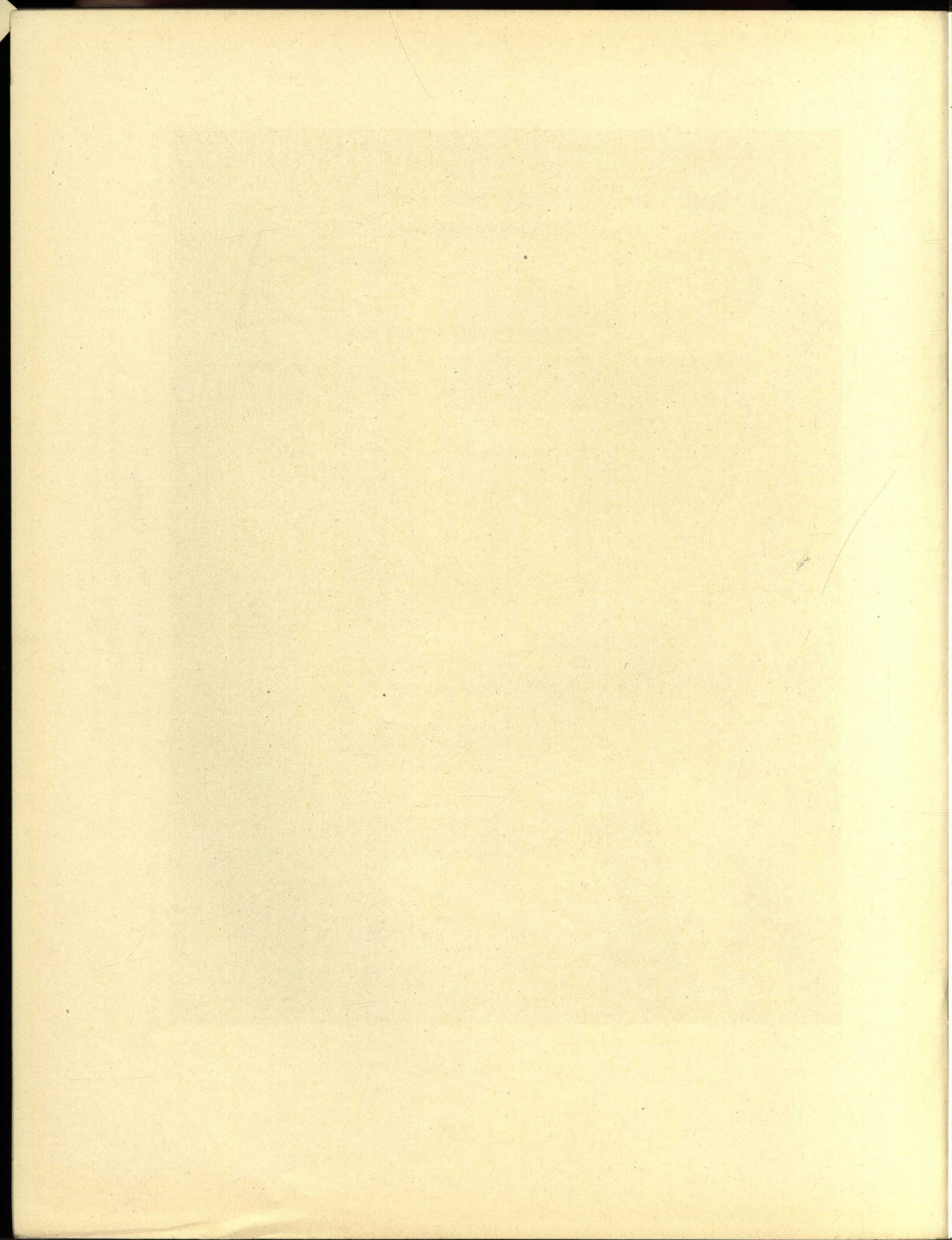




Plate XLII—Atlantic Terra Cotta

Main Entrance Detail
Executed in stone by Donatello

Pazzi Chapel, Florence

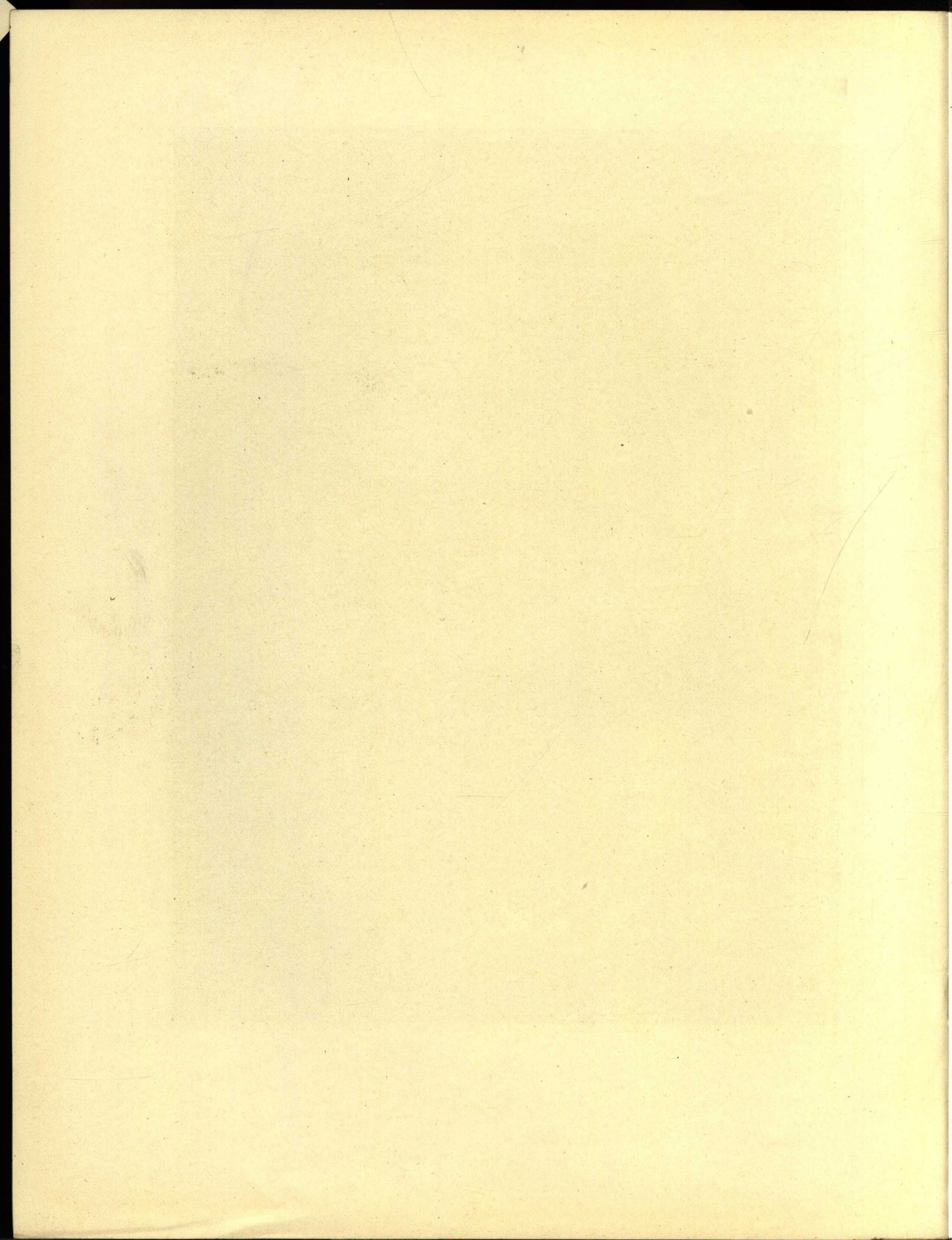




Plate XLIII—Atlantic Terra Cotta

Luca della Robbia Panel, Medici Chapel

Executed in lustrous white glazed Terra Cotta against della Robbia blue. (The Medici Chapel is one of several connected with the Santa Croce Church)

Medici Chapel, Florence



In Japan

大阪商船株式會社神戸支店

The OSAKA SHOSEN KAISHA, designed by Mr. Setsu Watanabe and erected in Kobe, Japan, by Japanese Contractors.

The use of Atlantic Terra Cotta on the other side of the world is a tribute we appreciate.

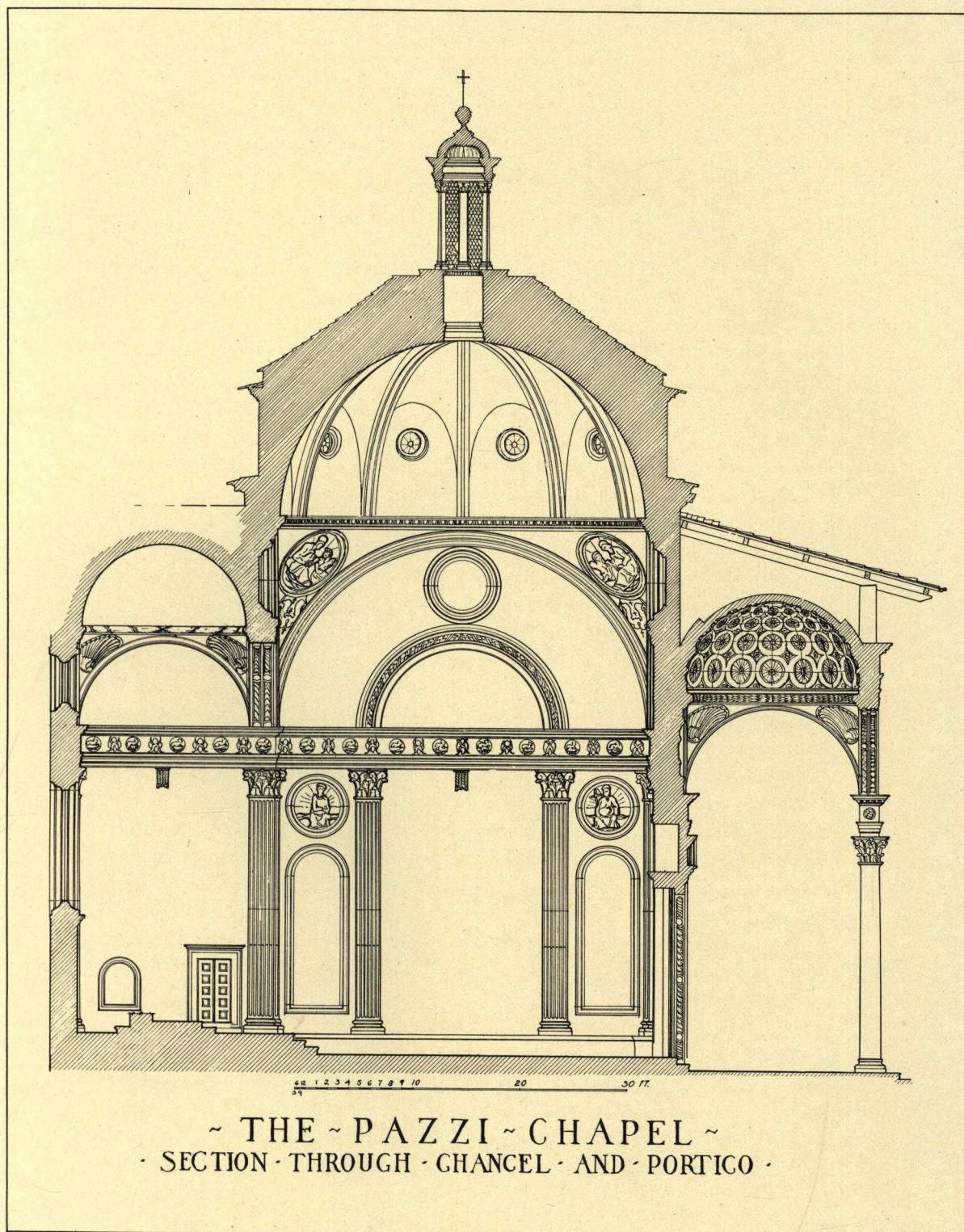
Atlantic Terra Cotta, conglomerate color, above first story.

"Questions Answered" on request.



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Atlantic Factories

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Plant 3—Rocky Hill, N. J.

Atlanta Factory

East Point, Georgia (8 miles from Atlanta)





ATLANTIC TERRA COTTA

LUCA della ROBBIA
1400-1482

VOLUME • V • • MCM XXII • NUMBER • 7 •

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Plate XLV—Atlantic Terra Cotta

Luca della Robbia

Seal of the Doctors, circa 1455
Polychrome Terra Cotta by Luca della Robbia, in
Or San Michele Church, Florence

ATLANTIC TERRA COTTA

VOL. V

NOVEMBER, 1922

NO. 7

Luca della Robbia

1400-1482

*Illustrations from photographs collected for ATLANTIC TERRA COTTA by
Mr. F. C. Hirons, of Dennison & Hirons, Architects*

FOR three generations, Luca della Robbia, his nephew, Andrea, and Andrea's son, Giovanni, held uncontested leadership in the use of polychrome Terra Cotta.

Luca was by far the greatest artist of the three. Andrea was second in talent. Giovanni, with a wider range of color at his command, lacked the restraint of the other two. His work was equally interesting but not equally beautiful.

After Giovanni, whose death occurred in 1527, the art of the della Robbias came to a surprisingly abrupt end. Probably the della Robbia School made some attempt to carry on, but the artist's hand was lacking. The art not only ended but the secret of making glaze colors was lost.

Furthermore, the secret remained lost until the end of the nineteenth century, nearly four hundred years later, when increasing ceramic knowledge and a renewed call for color in architecture marked its revival. Once started, progress was rapid, and to-day all the colors of the della Robbias and many more are available. Exact reproductions of della Robbia

masterpieces are possible, and when artists of equal ability turn their attention to polychrome, Terra Cotta history repeats.

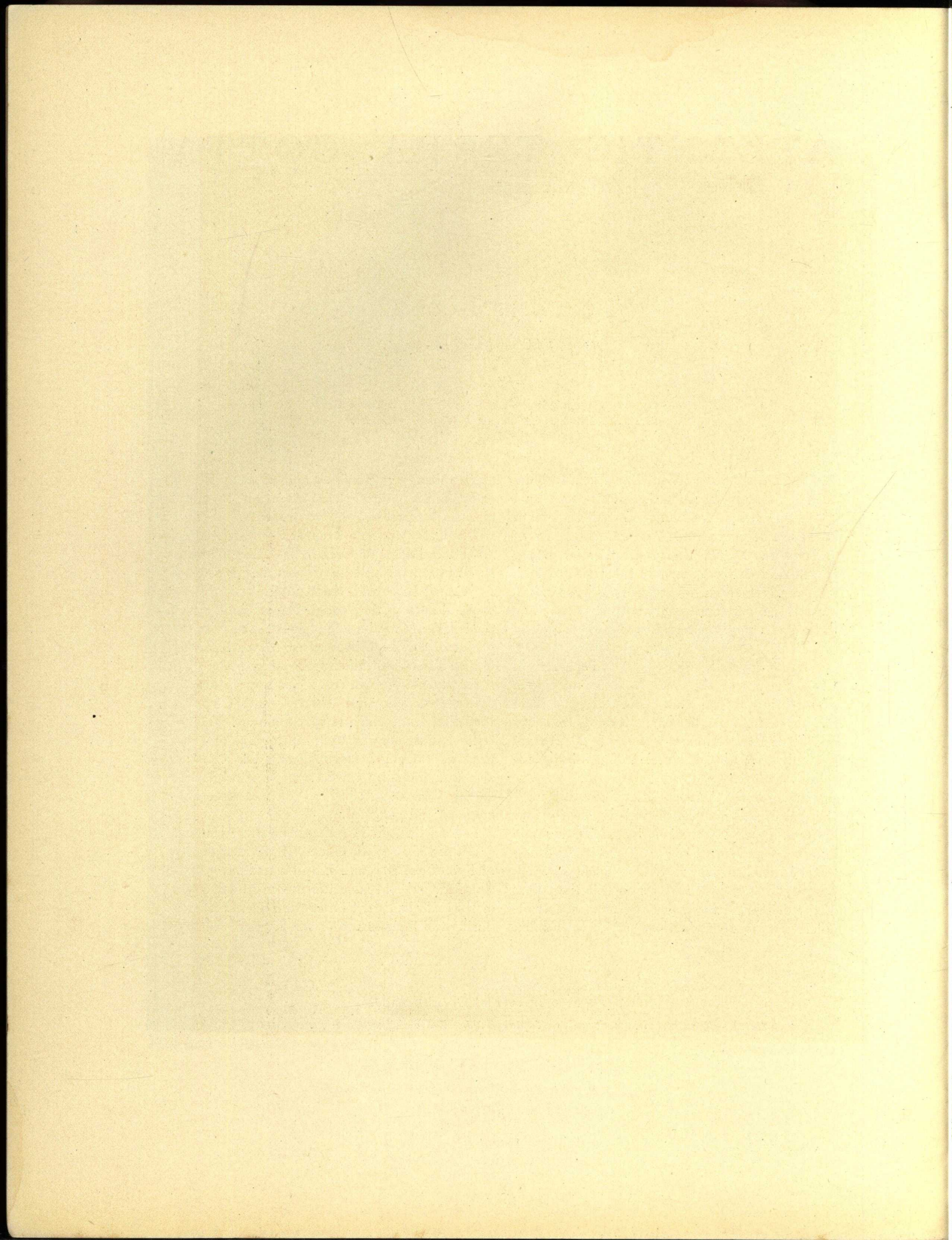
But history does not repeat itself frequently. Artists the equal of Luca in bas-relief are rare, and Luca developed his own style. To equal it, it must be copied, and an adaptation of an original style seldom equals the original. But the colors are ready, and it does not require the genius of a della Robbia to use color effectively if the subject is studied with some care.

Luca della Robbia served his apprenticeship under Donatello and Ghiberti, but from the very first his technique was different. Donatello found precedent in antiquity, and his work had strength and realism. Ghiberti was also influenced by the antique, and while less daring than Donatello his work was more harmonious and graceful.

Luca della Robbia followed no precedent but developed his own style, a style that for purity of line, simplicity and idealism has never been equalled. He became the dominant exponent of the ecclesiastic art characteristic of Florence during the Renaissance of the fifteenth century.

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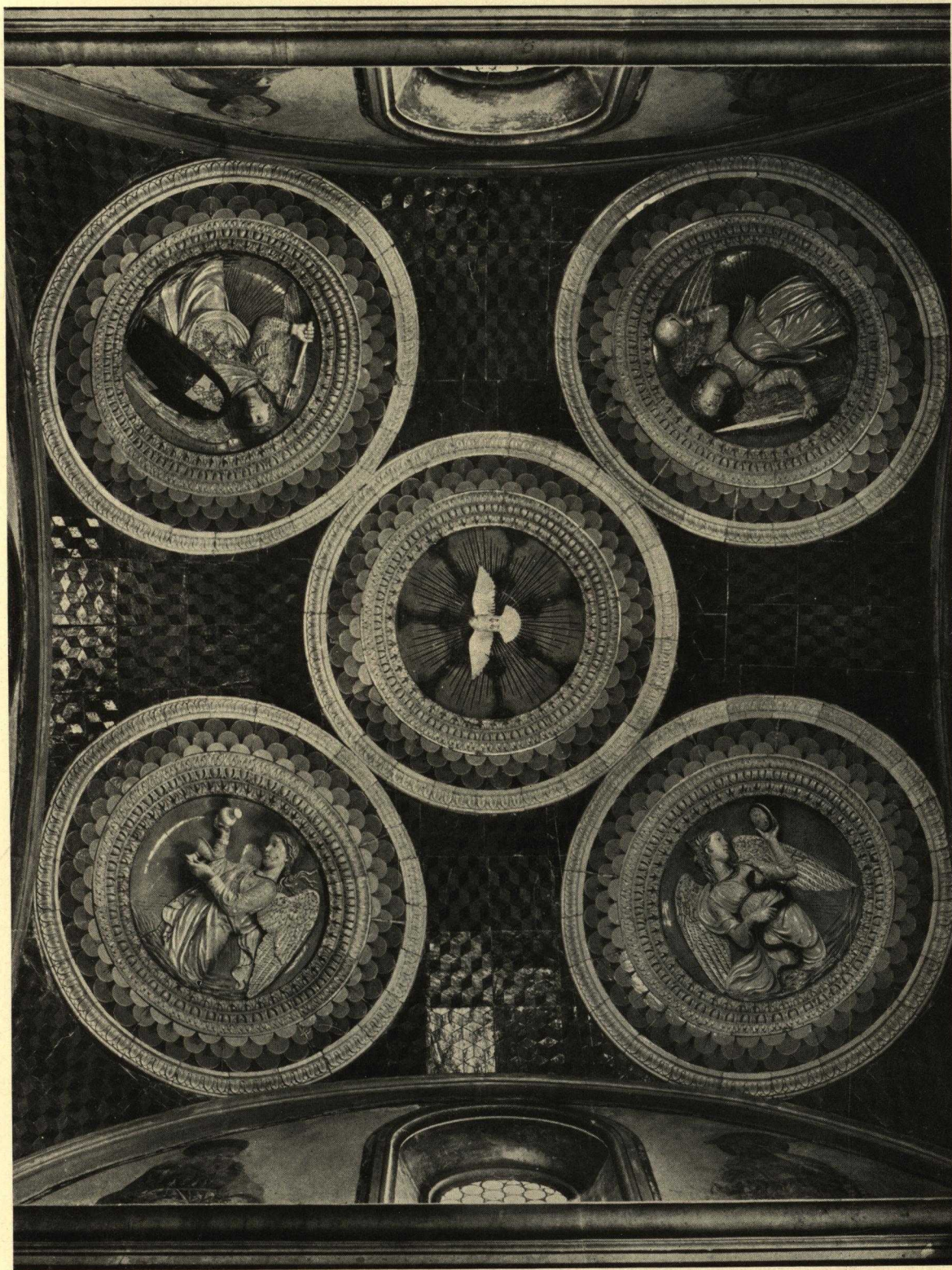


Plate XLVI—Atlantic Terra Cotta

Polychrome Terra Cotta by Luca della Robbia

Ceiling of the Chapel of the Cardinal of Portugal, Convent Church of San Miniato al Monte, Florence. Panels representing Holy Spirit in form of Dove,

Justice, Strength, Temperance and Prudence

Luca della Robbia

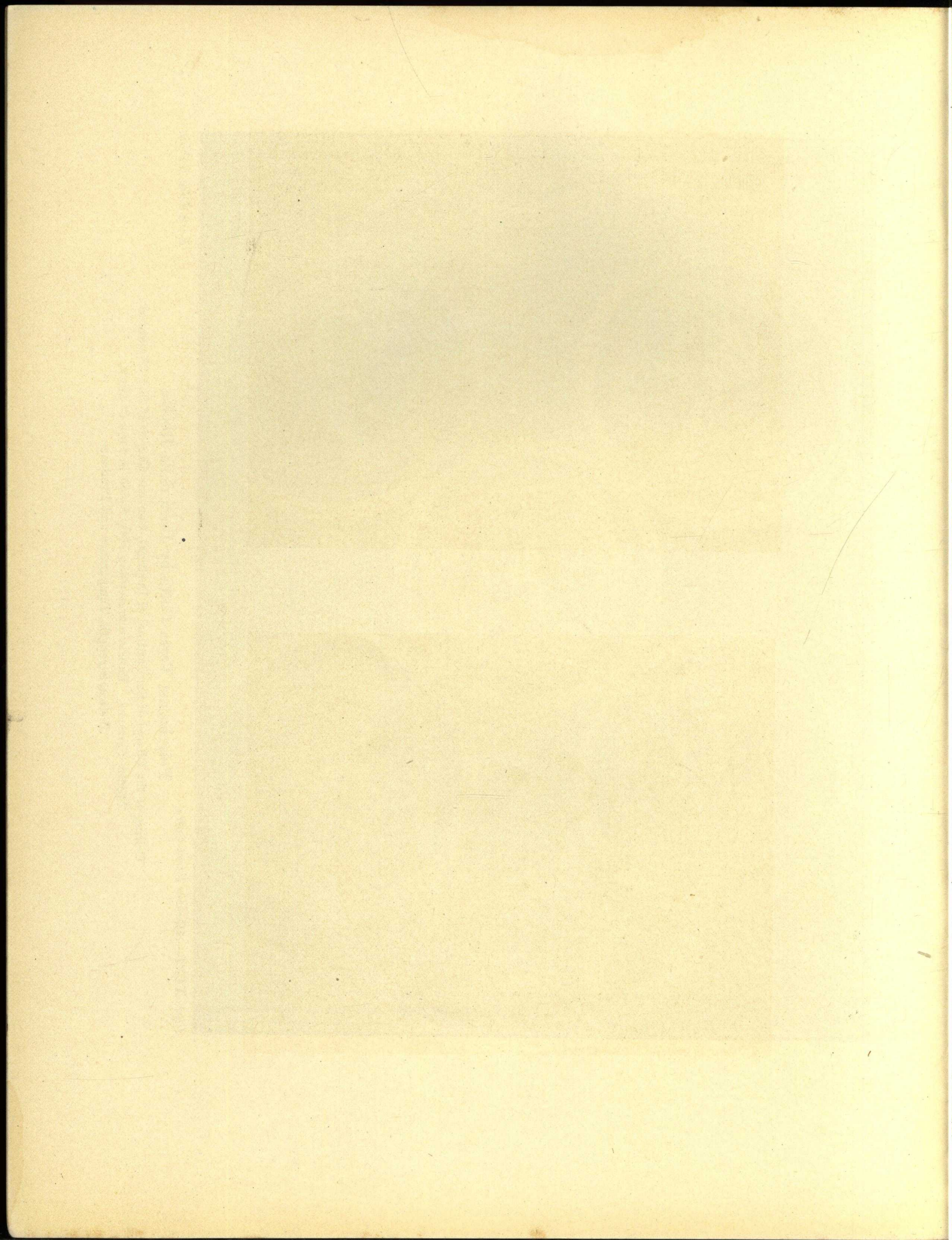




Plate XLVII—*Atlantic Terra Cotta*

“Strength”

Polychrome Terra Cotta by Luca della Robbia



Luca della Robbia

“Justice”

Polychrome Terra Cotta by Luca della Robbia

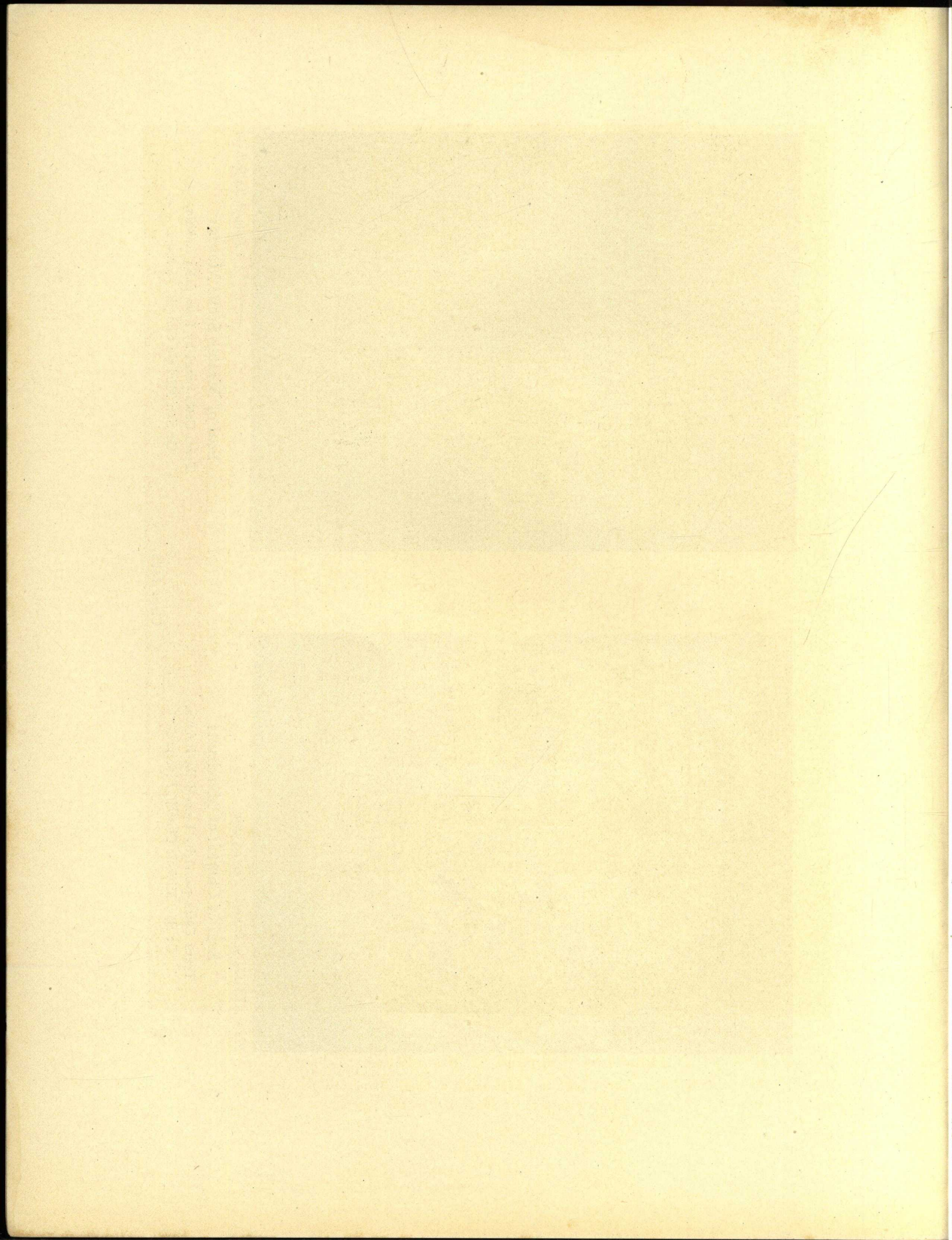




Plate XLIX—Atlantic Terra Cotta

Luca della Robbia

Altar of St. John and St. Romolo, circa 1465
 Polychrome Terra Cotta by Luca della Robbia, Chapel della Croce,
 Collegiate Church of Santa Maria, Impruneta



Plate XLX—Atlantic Terra Cotta

Cantoria, by Luca della Robbia, 1440

One of Luca della Robbia's earliest works, and one of the few executed in marble.

The "Singing Chorus" is now in the Santa Maria Museum at Florence

Luca della Robbia



The Plaza Hotel during cleaning; Terra Cotta glazed brick and marble.

Cleaning the Exterior

Sometimes an accumulation of city dust on the face of a building has a softening influence that is an advantage, but sometimes the effect is disagreeable and dirty.

In the latter event the building should be cleaned, and the Service Department of the Atlantic Terra Cotta Company is prepared to undertake the work.

We use our own men and our own equipment. We wash Terra Cotta and glazed brick with a cleaning compound carefully tested for its effect on mortar.

We use our sandblasting machine on stone and brick when it is necessary.

Cleaning increases sales value, rental value and advertising value.

Our reputation is your safeguard for careful and thorough work.

Estimates on request



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Atlantic Terra Cotta Company
Service Department
 350 Madison Avenue, New York
 Telephone—Vanderbilt 9980



Plate XLXI—Atlantic Terra Cotta

Antonio Rossellino

Monument of Cardinal Iacopo of Portugal, 1461

Executed by Rossellino, though the Madonna and Angels of Terra Cotta, and the panels of wall and ceiling, are credited by some to Luca della Robbia. Probably a collaboration. Church of San Miniato al Monte, Florence

Cost of Atlantic Terra Cotta

ATLANTIC TERRA COTTA, in its widest application, is made especially for the building in which it is to be used, and is intended to occupy a certain place in that building. The designer is not restricted by standard dimensions.

Catalog material, however, is coming into increasing use for small, conventional store fronts, banks, garages, filling stations, and small buildings in general. Our catalog, in addition to a few complete designs, contains string courses, cornices, capitals, door and window trim, and numerous details which the Architect can incorporate at will in his design.

To determine the cost of Atlantic Terra Cotta for the great majority of buildings on which catalog material cannot be applied, the Architect should submit the following drawings: floor plans and elevations drawn to scale, sections showing projections, and sketch details. When specifications have been prepared they should be sent with the drawings. Details such as the amount and character of the modeling and the color or colors should be indicated.

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64



ATLANTIC TERRA COTTA

Old Sacristy of San Lorenzo
Florence
1419

VOLUME · V · · MCMXXII · NUMBER · 8 ·

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Plate LII—Atlantic Terra Cotta

Old Sacristy of San Lorenzo

Terra Cotta Bust of San Lorenzo

Executed in natural size by Donatello for Old Sacristy,
Church of San Lorenzo, Florence

Old Sacristy of San Lorenzo

Florence, 1419

*Illustrations from photographs collected for ATLANTIC TERRA COTTA by
Mr. F. C. Hirons, of Dennison & Hirons, Architects*

THE Church of San Lorenzo, Florence, is one of the oldest churches in Italy. The illustrations show the building as finally restored, but history goes back to the year 393 A.D., when the church was consecrated by St. Ambrose. It was once restored in the eleventh century, and the Old Sacristy of today was started by the Medicis and seven other families in 1419.

Filippo Brunelleschi was the Architect from 1421 until his death in 1446. Donatello is credited with the interior decoration. It is not definitely known at what time Donatello took up the work but it was probably some years before Brunelleschi's death which occurred when Donatello was sixty years old.

Donatello was the last of the Renaissance sculptors to follow antique precedent. His art had strength and realism almost rugged in character, and at variance with the technique of the Della Robbias and the other Florentine artists who followed him.

Some of Donatello's best work in Terra Cotta, stucco and marble occurs in the Old Sacristy. The panels over the doors that flank the altar, the cherub heads of the frieze, several of the roundels in the ceiling and the bust of St. Lawrence are all of Terra Cotta. The four Apostle panels are of stucco; the beautiful tracery of the altar rail is marble.

The Old Sacristy is one of many buildings in which the design and decoration were executed by Brunelleschi and Donatello in collaboration. Later, as in the Pazzi Chapel, Donatello's famous pupil, Luca della Robbia joined with them, and added not only the grace and simplicity of his idealistic modeling, but the imperishable glazed colors of which he was the sole master.

Donatello was born in 1386 and died in 1466. For many years he was the foremost artist of his day, and the architecture of Florence owes much to his talent. At his death, he was buried in the vault of the Old Sacristy, the masterpiece his genius created.

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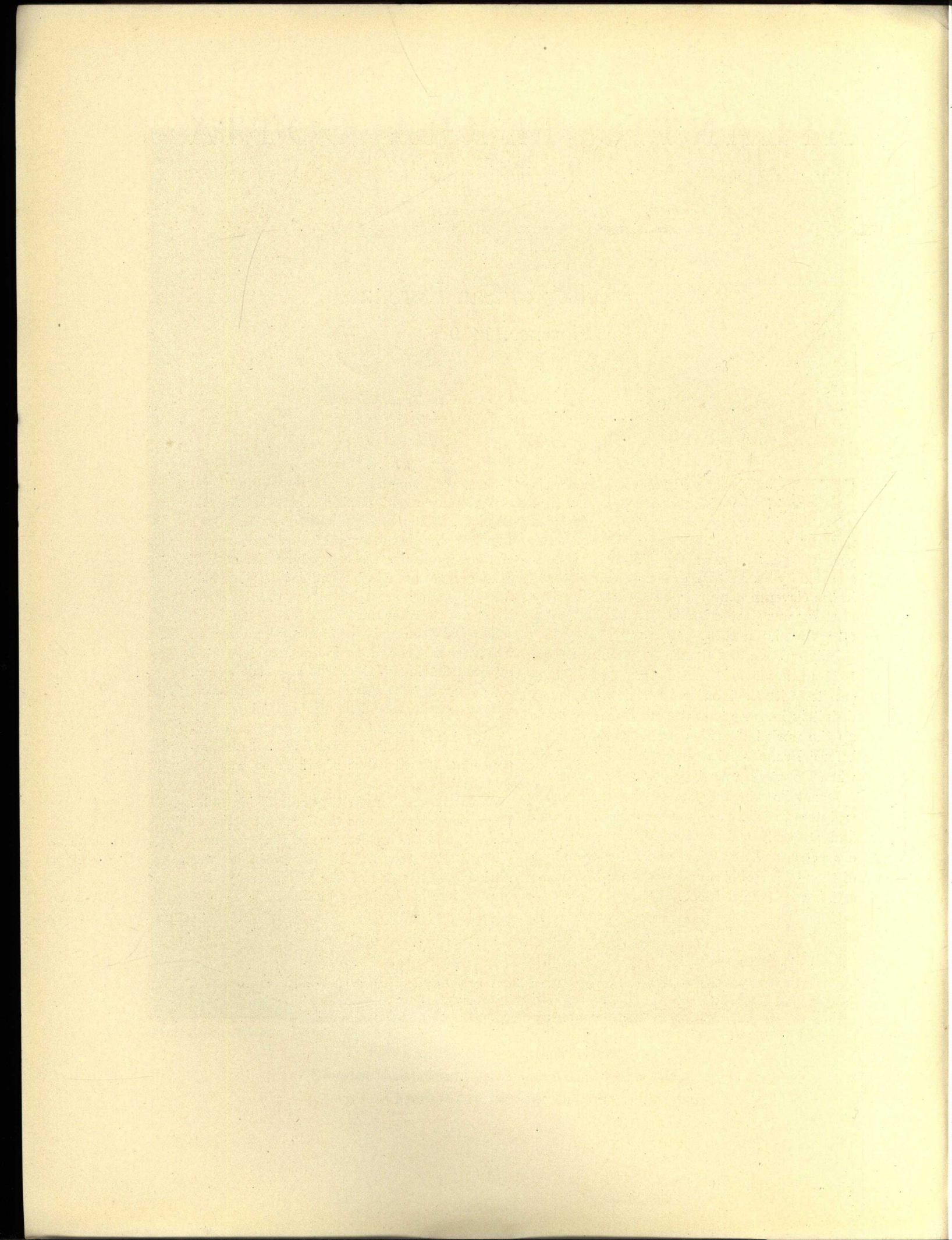




Plate LIII—Atlantic Terra Cotta

Old Sacristy of San Lorenzo

Altar, Church of San Lorenzo

Terra Cotta panels over side doors and cherub heads of frieze; stucco roundel of St. John; marble altar rail, executed by Donatello



Plate LIV—Atlantic Terra Cotta

Old Sacristy of San Lorenzo

Terra Cotta Panel; St. Lawrence and St. Stephen

Executed by Donatello. Over side door
at left of altar



Plate LV—Atlantic Terra Cotta

Old Sacristy of San Lorenzo

Stucco Roundel, St. Luke
Executed by Donatello

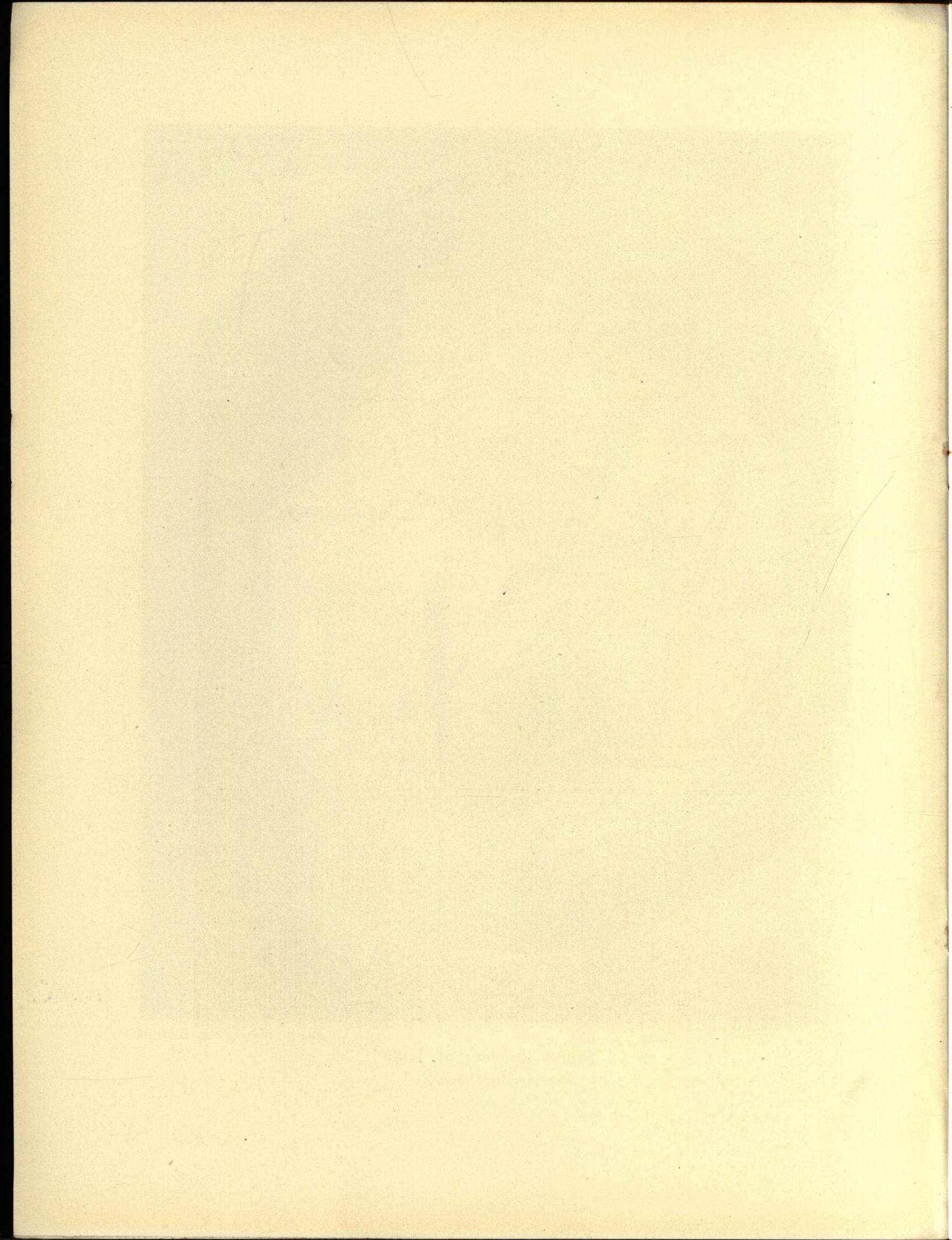


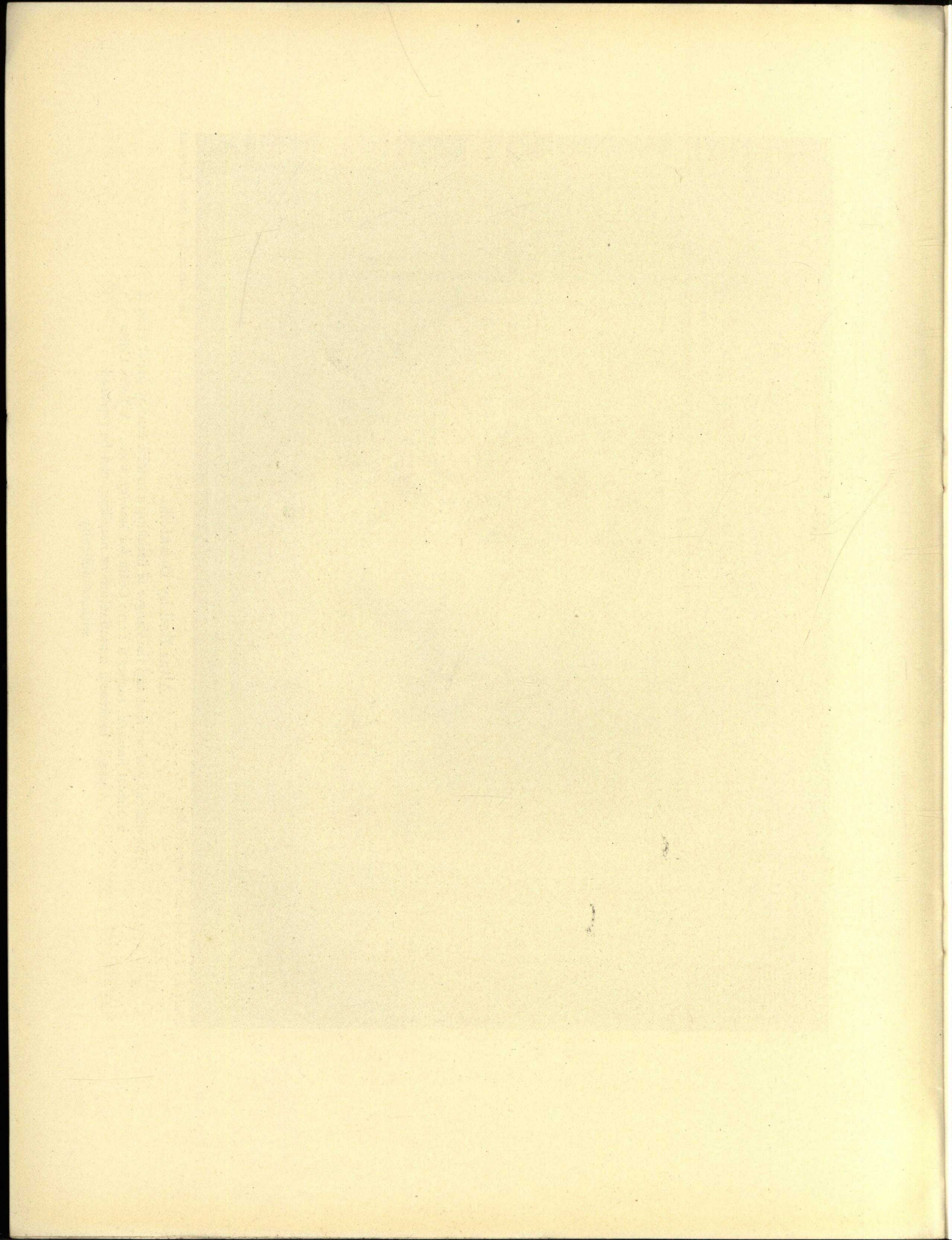


Plate LVI—Atlantic Terra Cotta

Altar Rail by Donatello

Old Sacristy of San Lorenzo

The difficulty of carving and the danger of breaking a marble tracery panel when it is almost finished, suggests Terra Cotta for tracery work. A Terra Cotta panel, broken in manufacture or handling, can be replaced without difficulty



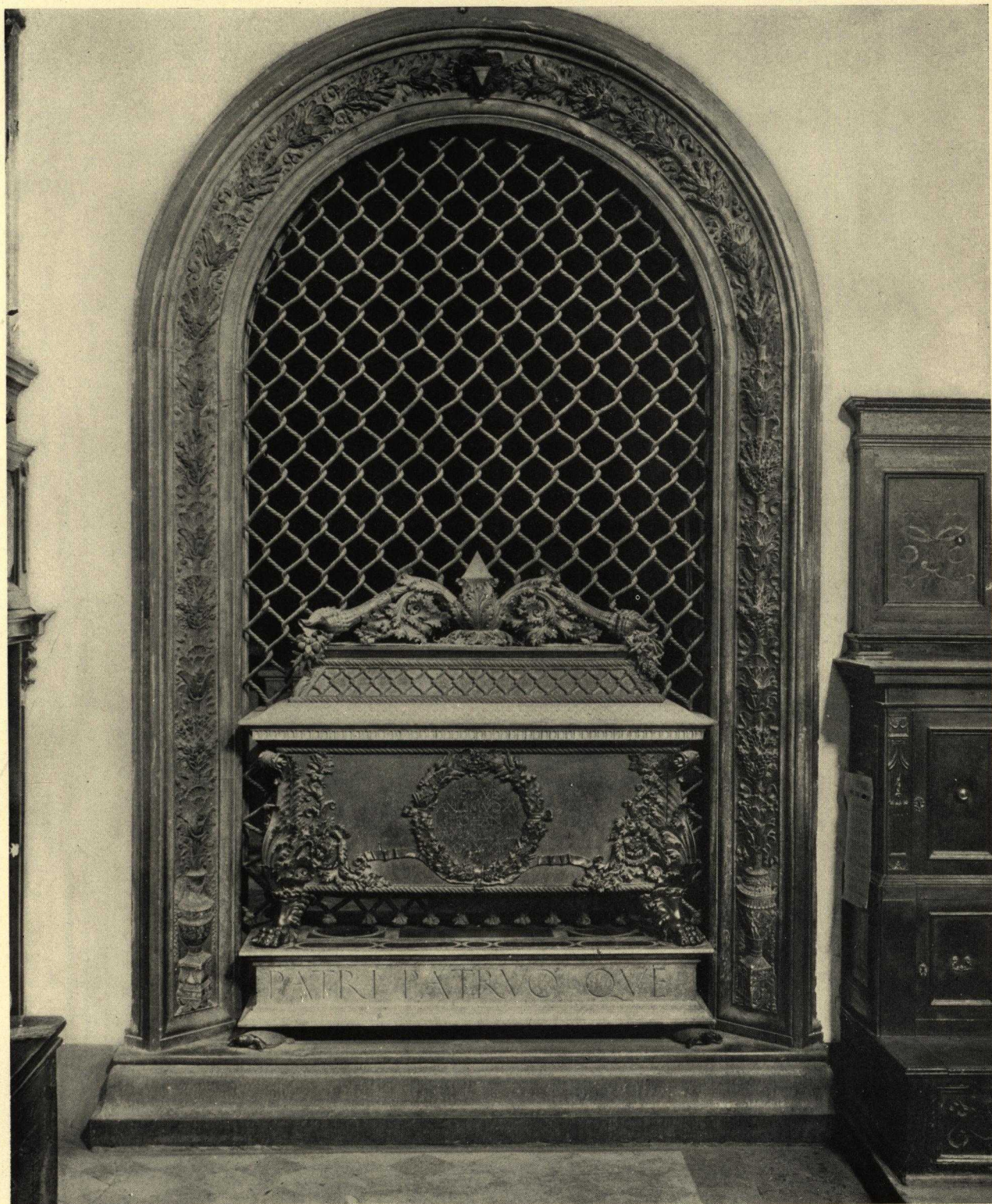


Plate LVII—Atlantic Terra Cotta

Old Sacristy of San Lorenzo

Monument of Giovanni and Pietro de Medici

Executed by Andrea Verrocchio

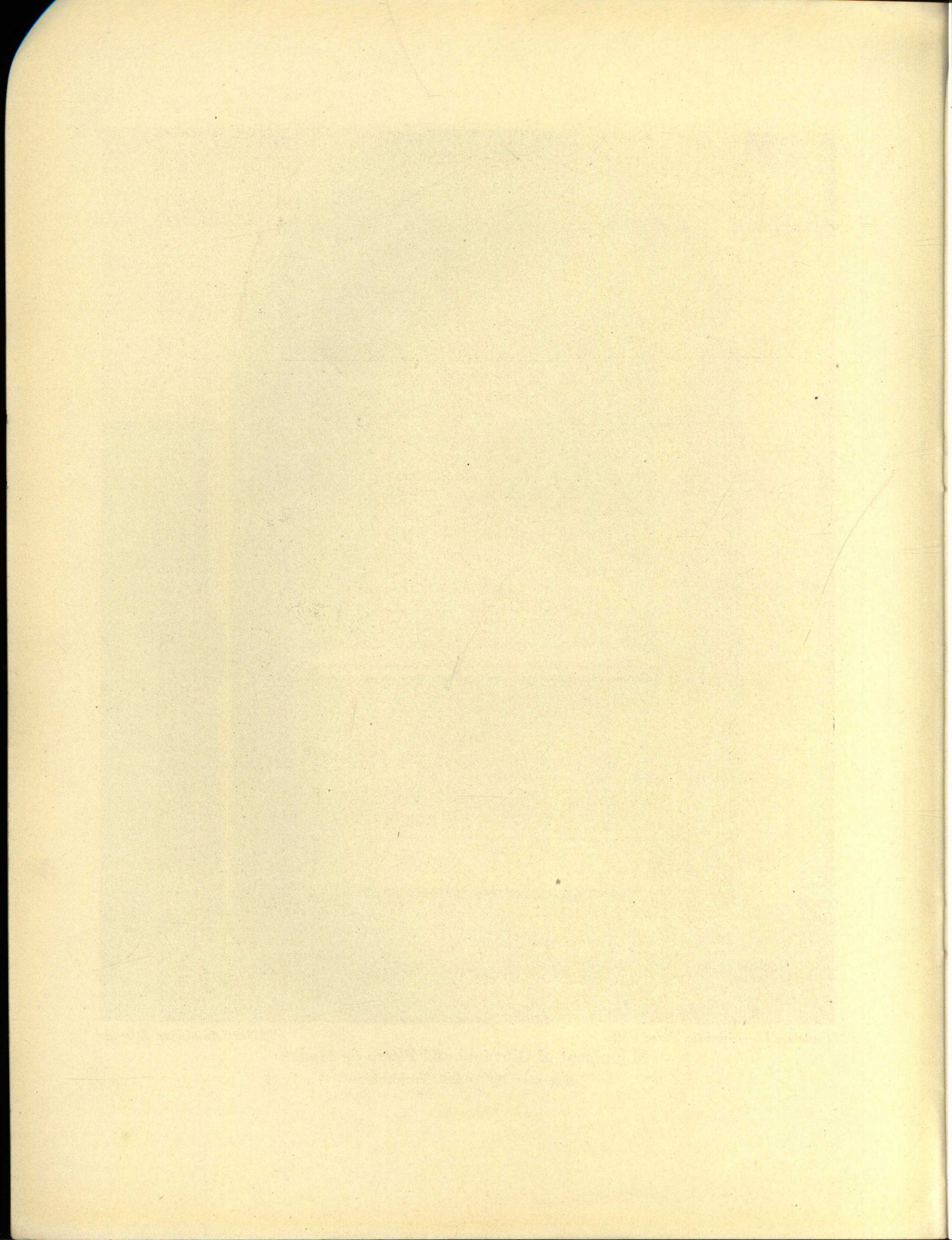




Plate LVIII—Atlantic Terra Cotta

Terra Cotta Panel by Donatello

Donatello

Now in the National Museum (Bargello) at Florence.
The strength and expression of the hands are typical of
Donatello's modeling

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Terra Cotta
of the
Fifteenth Century
Bologna

VOLUME · V · · MCMXXII · NUMBER · 9 ·

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While frequently buildings take on a soft patina that adds to their beauty, there are many cases where an accumulation of dust is unsightly.

We are prepared to execute cleaning contracts for every type of masonry, and our experience insures thorough satisfaction.

Cleaning operations are also under the direction of our Service Department.

ATLANTIC TERRA COTTA

PRINTED MONTHLY FOR ARCHITECTS



New York City's Terra Cotta Line



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Atlantic Terra Cotta Company

350 Madison Avenue, New York

Atlanta Terra Cotta Company

Atlanta, Georgia

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Plate LIX—Atlantic Terra Cotta

Chiesa della Vita, Bologna

"La Pietà" by Nicolo da Puglia, 1463

Figure from Terra Cotta group representing angels mourning over Christ crucified.
Figure 4'-6'' high (approx.). Striking example of drapery in motion.

ATLANTIC TERRA COTTA

VOL. V

JANUARY, 1923

No. 9

Terra Cotta of the Fifteenth Century Bologna

*Illustrations from photographs collected for ATLANTIC TERRA COTTA by
Mr. F. C. Hiron, of Dennison & Hiron, Architects*

THE oldest known records of mankind are found in pottery crudely fashioned of burnt clay—the Terra Cotta of pre-historic times. The earliest historic records are inscribed tablets of Terra Cotta which have endured since the dawn of civilization. Statuary of Terra Cotta, equally old, antedates its architectural use.

The best known, though far from the oldest examples of Terra Cotta statuary, are the Tanagra figurines of the fifth and fourth centuries, B.C. By comparison the "Pieta" of Nicolo da Puglia, 1463, is new.

The Pieta is a striking piece of Terra Cotta free figure modeling, almost grotesque in some of its detail. The group represents angels mourning over Christ crucified. The stolid guard, holding hammer and nails, and with the nail-puller in his belt—a piece of realism entirely out of place in the composition—represents the unconventionality of the Renaissance period in Italy.

In Terra Cotta the sculptor has a material that is plastic to his hands and allows him the greatest freedom. Working directly with the Terra Cotta clay body, which after burning becomes permanent, he does not need craftsmen to transfer his work from clay to stone or bronze. Even if the original is made in plaster or clay, a mould made and the Terra Cotta moulded, the work is finished by the artist's own hand. The feeling and the flowing plasticity of every line are retained.

The city of Bologna is noted for its Terra Cotta. For block after block the sidewalks are covered by heavy arcades, the arches of delicately modeled Terra Cotta. All the impor-

tant buildings on the Piazza Vittorio Emanuel, including the Palazzo Communale, 1425, and the Palazzo del Podesta, 1492, have intricate and beautiful Terra Cotta detail.

The buildings illustrated are interesting examples. The Palazzo Pepoli, Plate LXI, was built in 1400, during the transition period between the Gothic and the Renaissance. The pointed arch of the doorway is distinctly Gothic. In tendency the detail is transitory. One course of the arch is Romanesque of the Lombard period; the greater part of the modeling is Gothic.

The Palazzo dei Cencioli, built in 1496, at the height of the Renaissance, in its detail is a representative example of true Renaissance, executed with some originality but always consistent. Plate LXIV shows the rosette volutes of the pilaster capitals.

The window of the Casa Gualandi, Plate LXV, is particularly interesting in its crowning feature and in the almost isolated rosettes that mark the spring of the arch. It looks as though the architects determined to have rosettes at any cost, and placed them in the only position that could possibly be called logical.

Between Terra Cotta of the Renaissance and modern Terra Cotta there is no fundamental difference. In the fifteenth century it was always modeled; today, while modeling is its chief characteristic, Terra Cotta is also used for plain surfaces. In the latter part of the fifteenth century and in the first half of the sixteenth, the color palette was varied, but even at its height under Giovanni della Robbia the scope of polychrome was limited compared to the possibilities of colored Terra Cotta today.

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Plate LX—Atlantic Terra Cotta

“La Pietà” by Nicolo da Puglia, 1463

Chiesa della Vita, Bologna

Terra Cotta group representing angels mourning over Christ crucified. The stolidity of the guard strongly contrasted with the frenzied emotion of other figures. Figures 4'-6" approx.

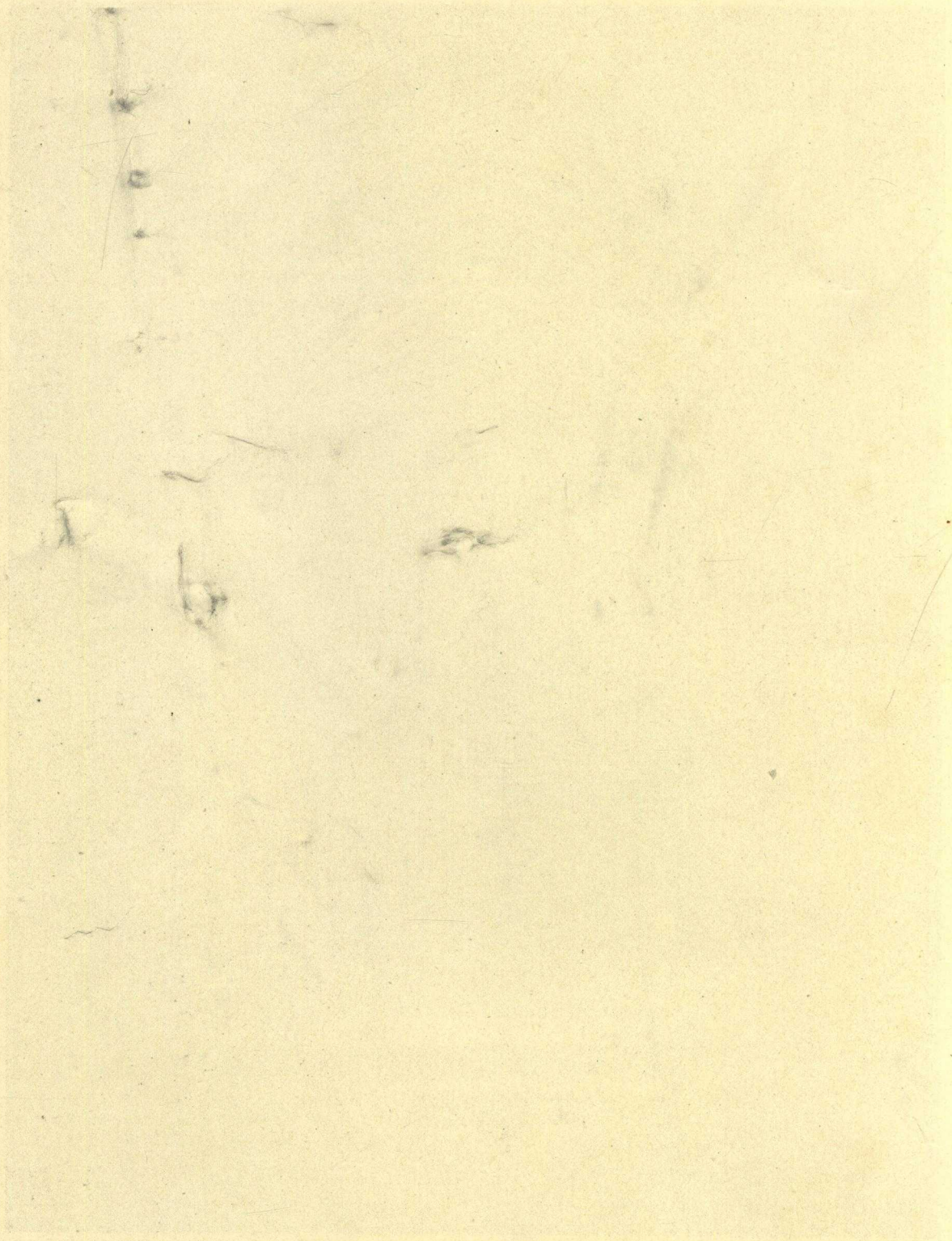




Plate LXII—Atlantic Terra Cotta

Palazzo Pepoli, Bologna

Terra Cotta Detail of Entrance
Palazzo Pepoli, 1400



Plate LXIII—Atlantic Terra Cotta

Palazzo dei Cencioli, Bologna

Palazzo dei Cencioli, 1496
Modeled detail of Terra Cotta

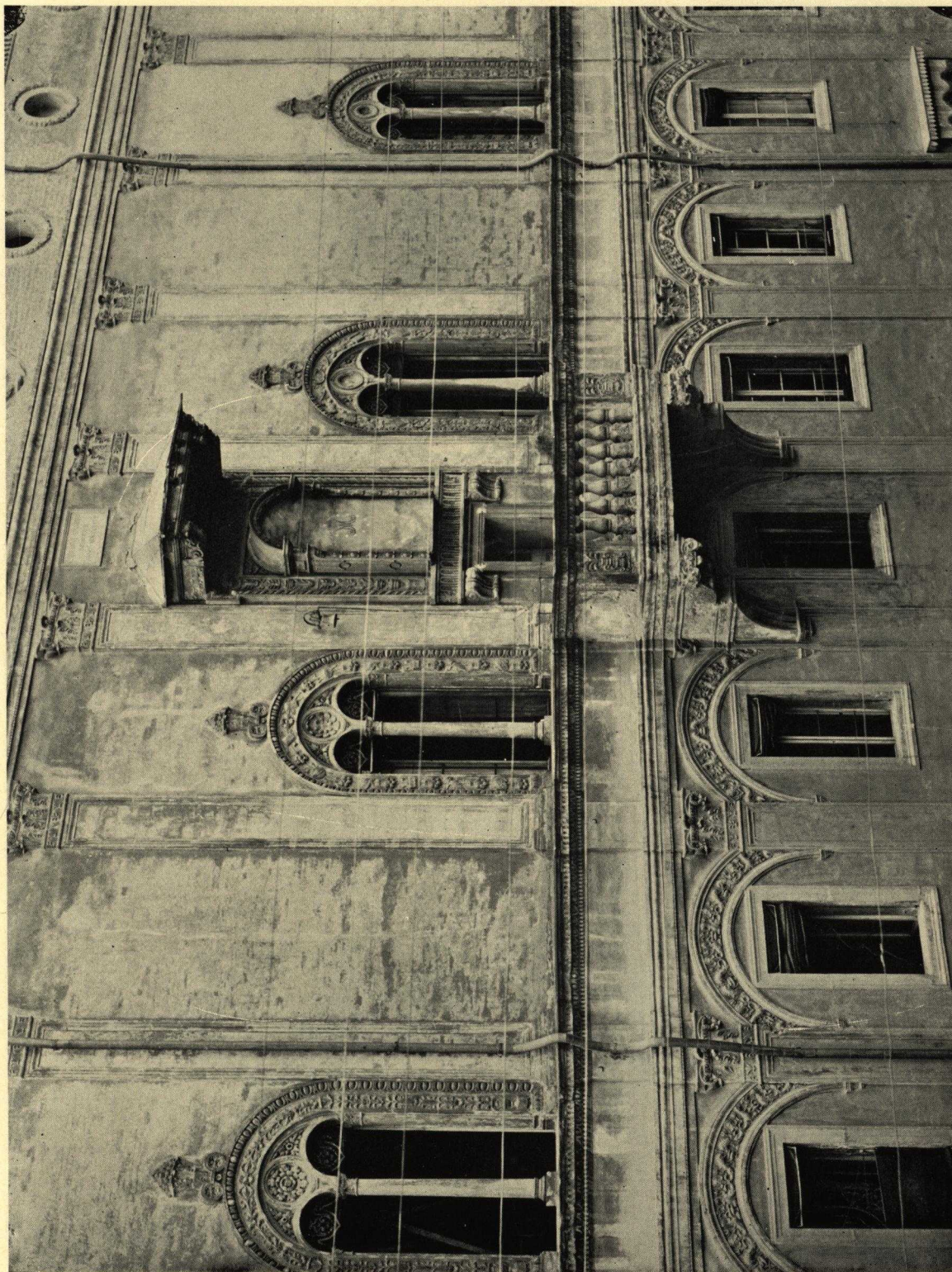


Plate LXIV—Atlantic Terra Cotta

Detail of Façade, Palazzo dei Cencioli

Terra Cotta modeled detail. Note rosette volutes of pilaster capitals and crown-molding features of windows.

Palazzo dei Cencioli, Bologna

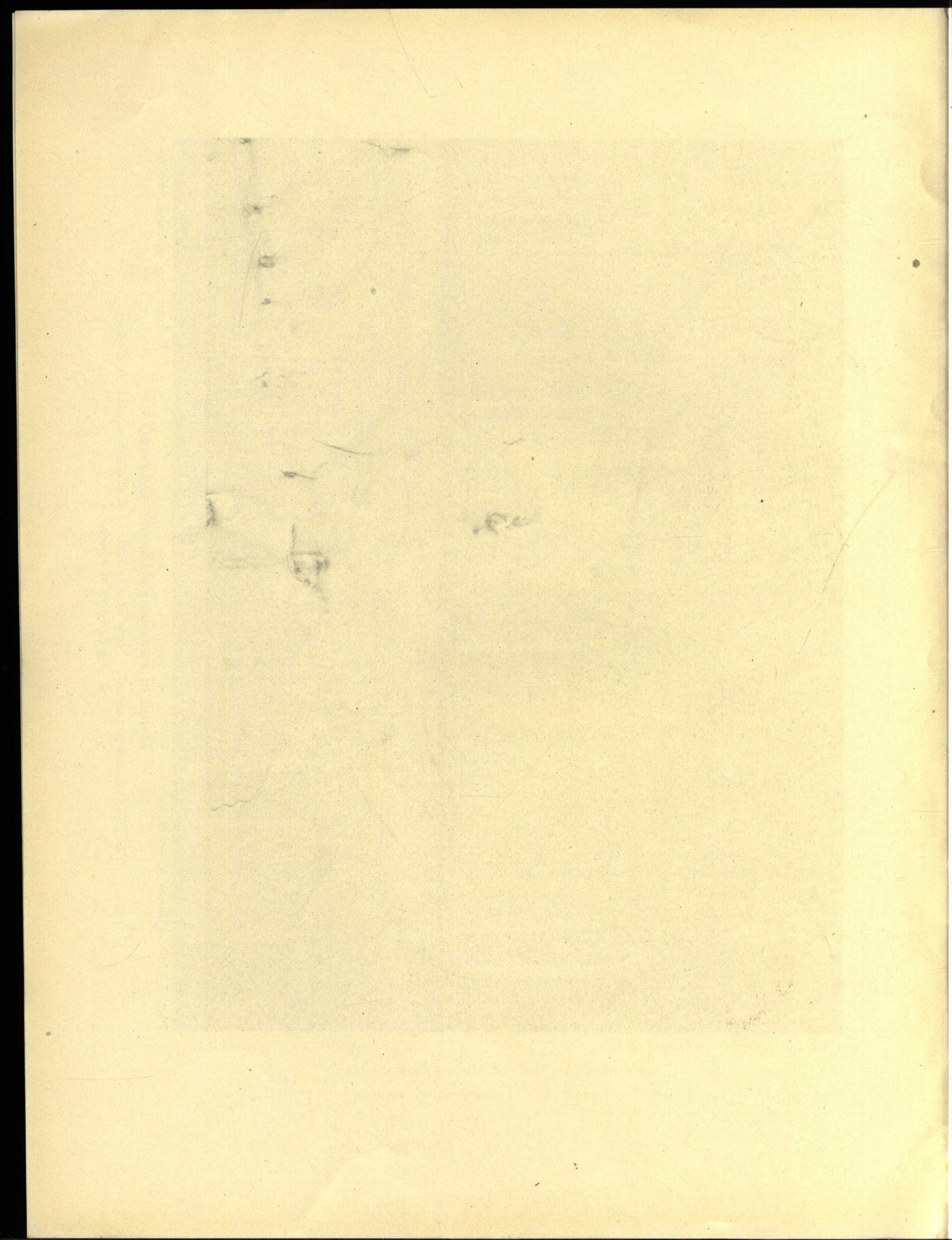




Plate LXV—Atlantic Terra Cotta

Casa Gualandi, Bologna

Terra Cotta Window of Casa Gualandi
Note crowning feature and semi-isolated rosettes.

Cost of Atlantic Terra Cotta

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Catalog material, however, is coming into increasing use for small, conventional store fronts, banks, garages, filling stations, and small buildings in general. Our catalog, in addition to a few complete designs, contains string courses, cornices, capitals, door and window trim, and numerous details which the Architect can incorporate at will in his design.

To determine the cost of Atlantic Terra Cotta for the great majority of buildings on which catalog material cannot be applied, the Architect should submit the following drawings: floor plans and elevations drawn to scale, sections showing projections, and sketch details. When specifications have been prepared they should be sent with the drawings. Details such as the amount and character of the modeling and the color or colors should be indicated.

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Plant 2—Perth Amboy, N. J.

Plant 3—Rocky Hill, N. J.

Atlanta Factory

East Point, Georgia (8 miles from Atlanta)



6

ALBERT T. MCMYMOX.

ATLANTIC TERRA COTTA

Twelfth Century
Lombard Romanesque
San Michele, Pavia

VOLUME • V • • MCMXXIII • NUMBER • 10 •

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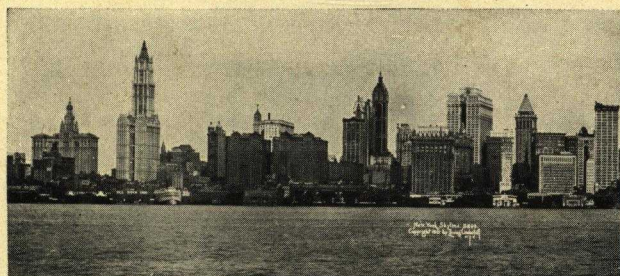
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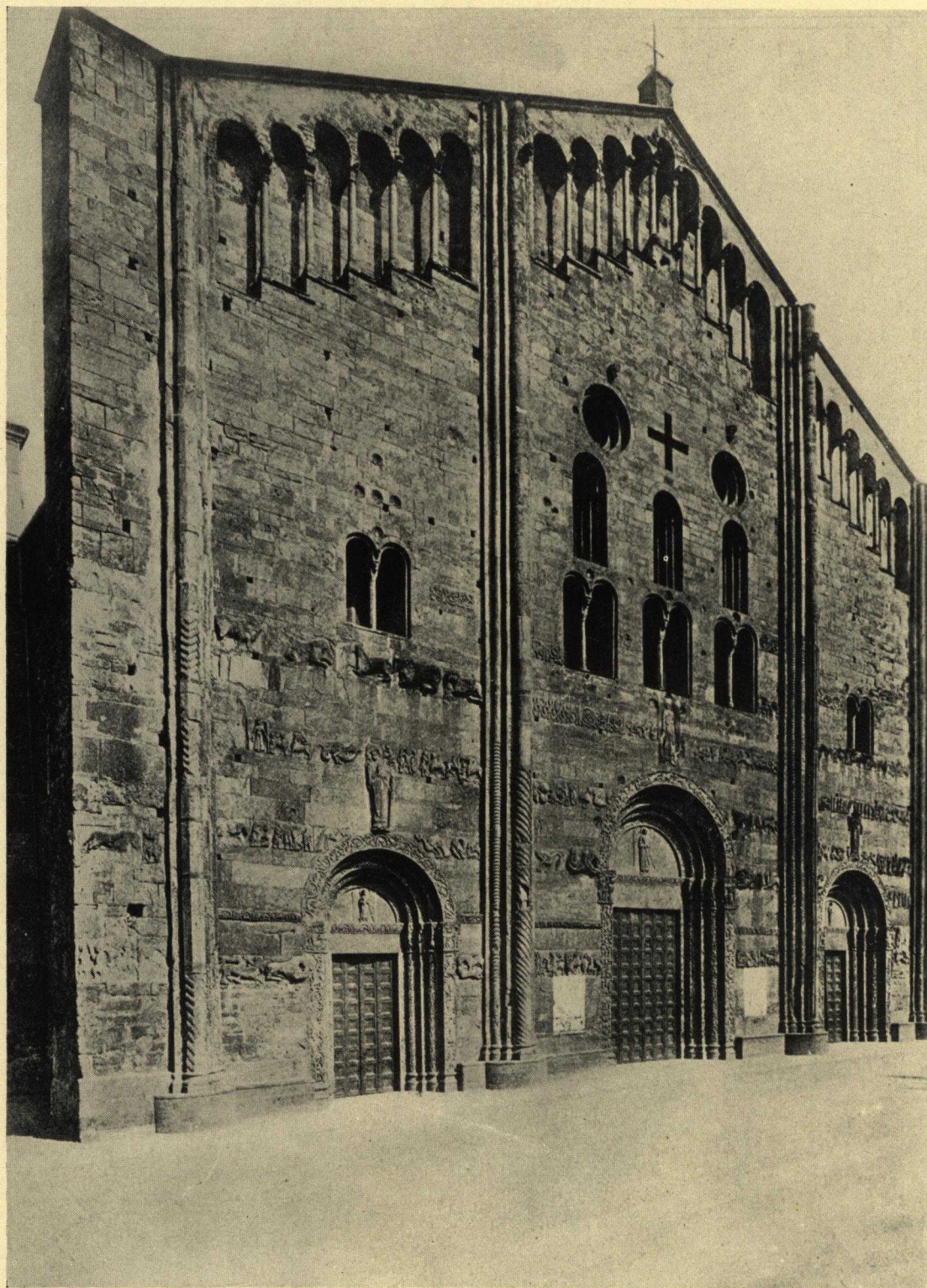


Plate LXVI—Atlantic Terra Cotta

San Michele, Pavia

Main Façade, San Michele, Pavia
Twelfth Century

ATLANTIC TERRA COTTA

VOL. V

FEBRUARY, 1923

No. 10

Lombard Romanesque Twelfth Century

EDITOR'S NOTE. Terra Cotta was not used in the construction of the San Michele Church of Pavia. We illustrate the building because we believe our subscribers will be interested in the finest example of Lombard Romanesque in Italy, and, frankly, because Terra Cotta could be used with sincerity in any modern revival of the Romanesque period.

Terra Cotta is as well adapted to early

Romanesque detail as to Renaissance detail—and furthermore, an elaborate presentation of Romanesque today would be extremely costly in a less adaptable material.

Many of the best known architectural modelers received their training in our studios. We have always maintained the highest architectural standards, and under your supervision our modelers will develop period modeling in any style.

San Michele, Pavia Circa 1117

ACCORDING to Diaconus, the San Michele Church was started in the latter part of the seventh century. The first documentary evidence, however, dates back no further than 905 A. D.

The original building was destroyed with many other examples of early Lombard Romanesque in the earthquake of 1117. The church stands today as it was rebuilt after the earthquake.

Pavia was the center of the political life of Italy while the original building was standing, and it was in San Michele that Henry II of Bavaria, Frederic Barbarossa and several other kings in succession were crowned.

Architecturally, San Michele is of great interest. The detail is architectural sculpture at its best, and in general gives the effect of having been carved *in* rather than *out* of the

stone. Another point is that the ornament has been applied to flat surfaces and reveals of the doorways instead of to mouldings and cornice, a way in which Terra Cotta can be applied in its true spirit.

The arcaded gable crowning the façade, giving play of shadows to an otherwise austere façade, is typical of Lombard Romanesque.

The wall panels of the main façade, almost in full relief, are in striking contrast to the "carved in" doorway detail.

It is a curious fact that a race that could create wonderful Romanesque did not have the structural feeling to carry the Romanesque through to the succeeding Gothic period. In Italy the two periods are distinctly different. In France, the Romanesque touch makes French Gothic different from the Gothic of any other country, and perhaps more charming.

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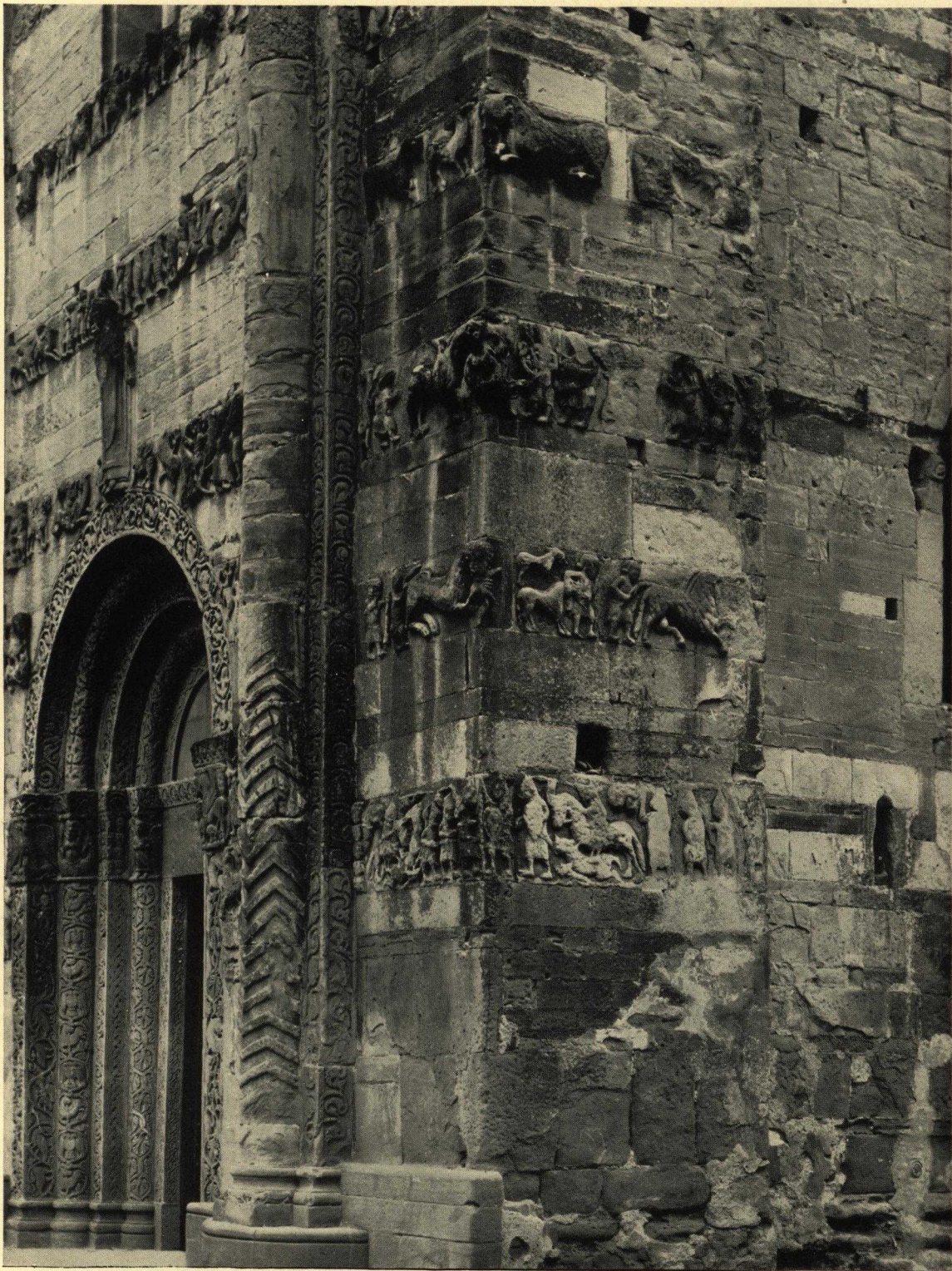


Plate LXVII—Atlantic Terra Cotta

San Michele, Pavia

Corner Detail, Main Façade

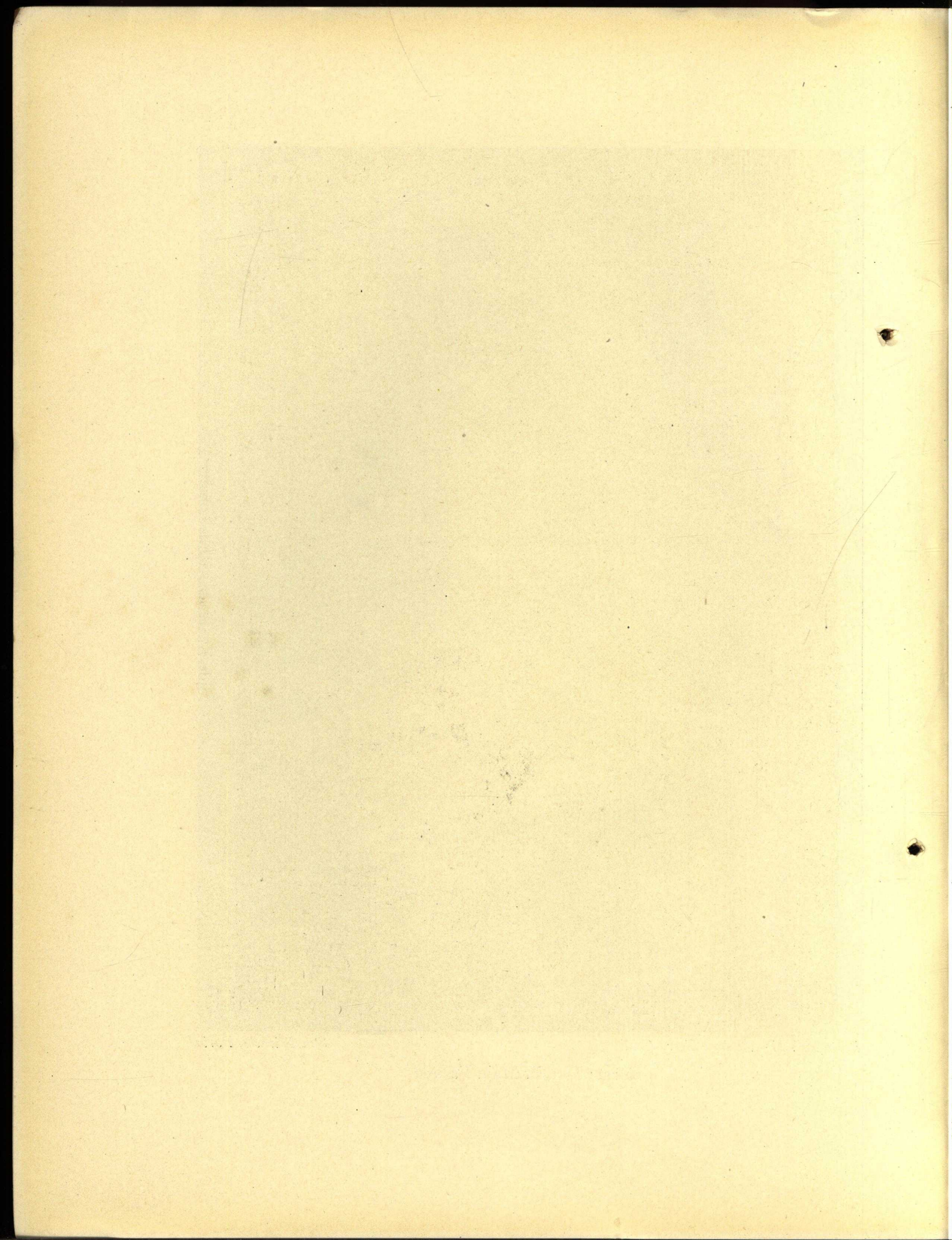




Plate LXVIII—Atlantic Terra Cotta

Side Entrance, Main Façade

San Michele, Pavia

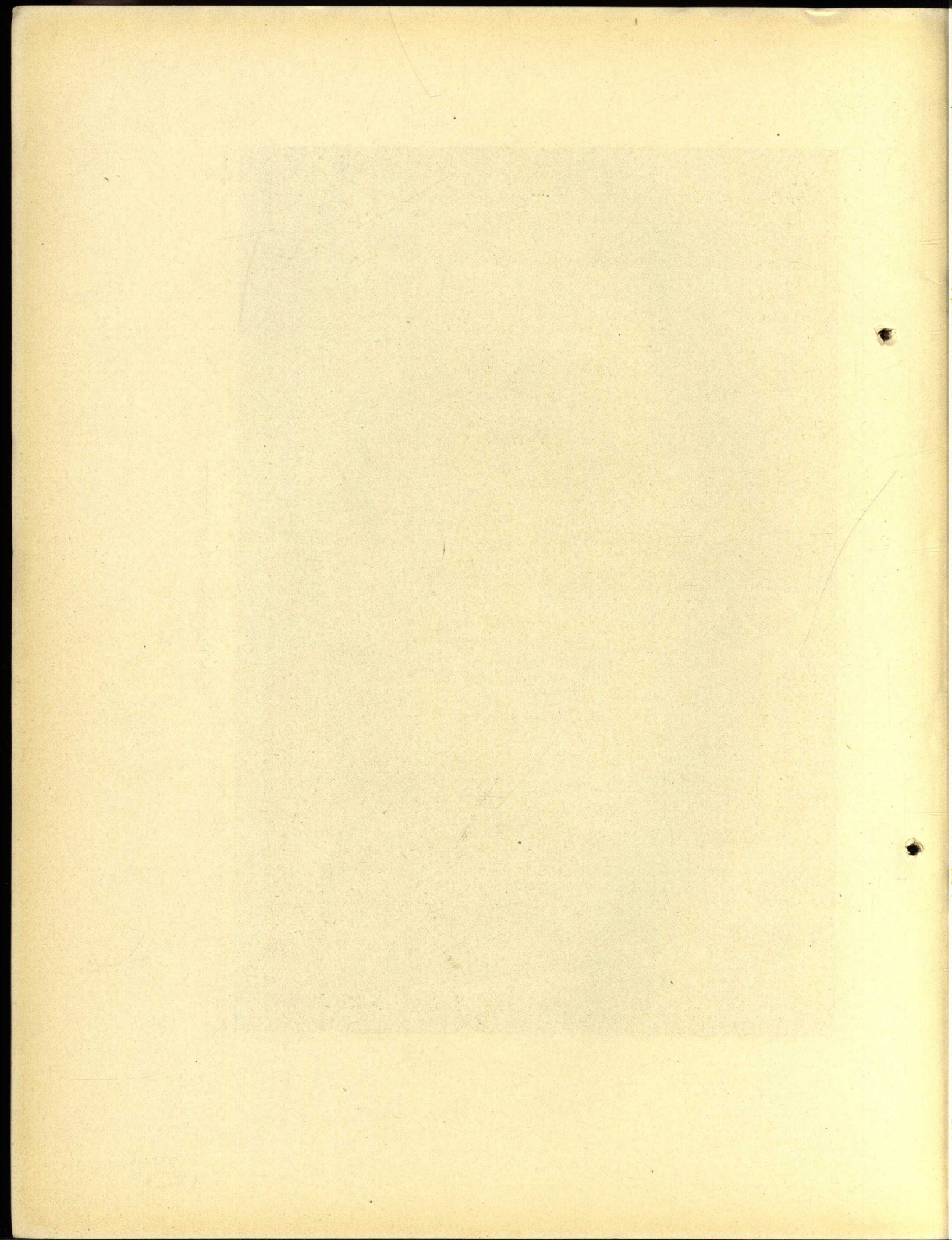




Plate LXIX—Atlantic Terra Cotta

Sculptured Panel, Main Façade

San Michele, Pavia

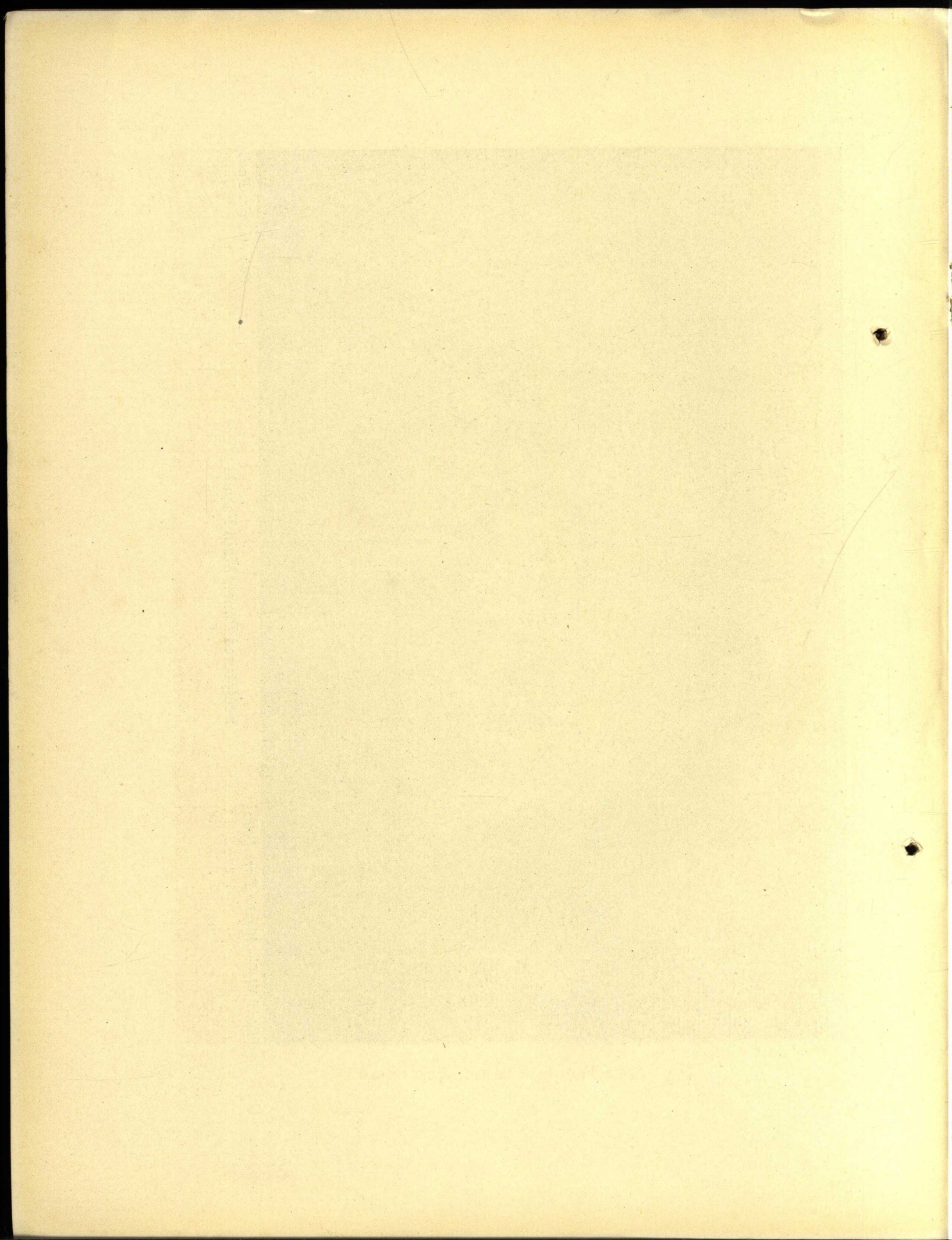




Plate LXX—Atlantic Terra Cotta

San Michele, Pavia

Main Façade, Side Entrance Detail



Fifth story level. Base of Atlantic Terra Cotta figure obscured by temporary board protection and snow.

THE Pershing Square Building, designed by York & Sawyer and John Sloan, Architects, and built by Chas. T. Wills, Inc., is New York's newest skyscraper, and occupies one of the city's most valuable sites—on 42nd Street opposite the Grand Central Terminal.

The building is entirely of Atlantic Terra Cotta and wire-cut brick. The Atlantic Terra

Cotta is rough in texture, gray with random fire flashes of golden brown and jointed in small scale. It harmonizes with the brick in texture, color and scale.

It is a pleasure to execute a contract in which the individuality of Atlantic Terra Cotta is recognized and advantage taken of its possibilities.

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Plate LXXI—Atlantic Terra Cotta

San Michele, Pavia

Side Façade Entrance Detail

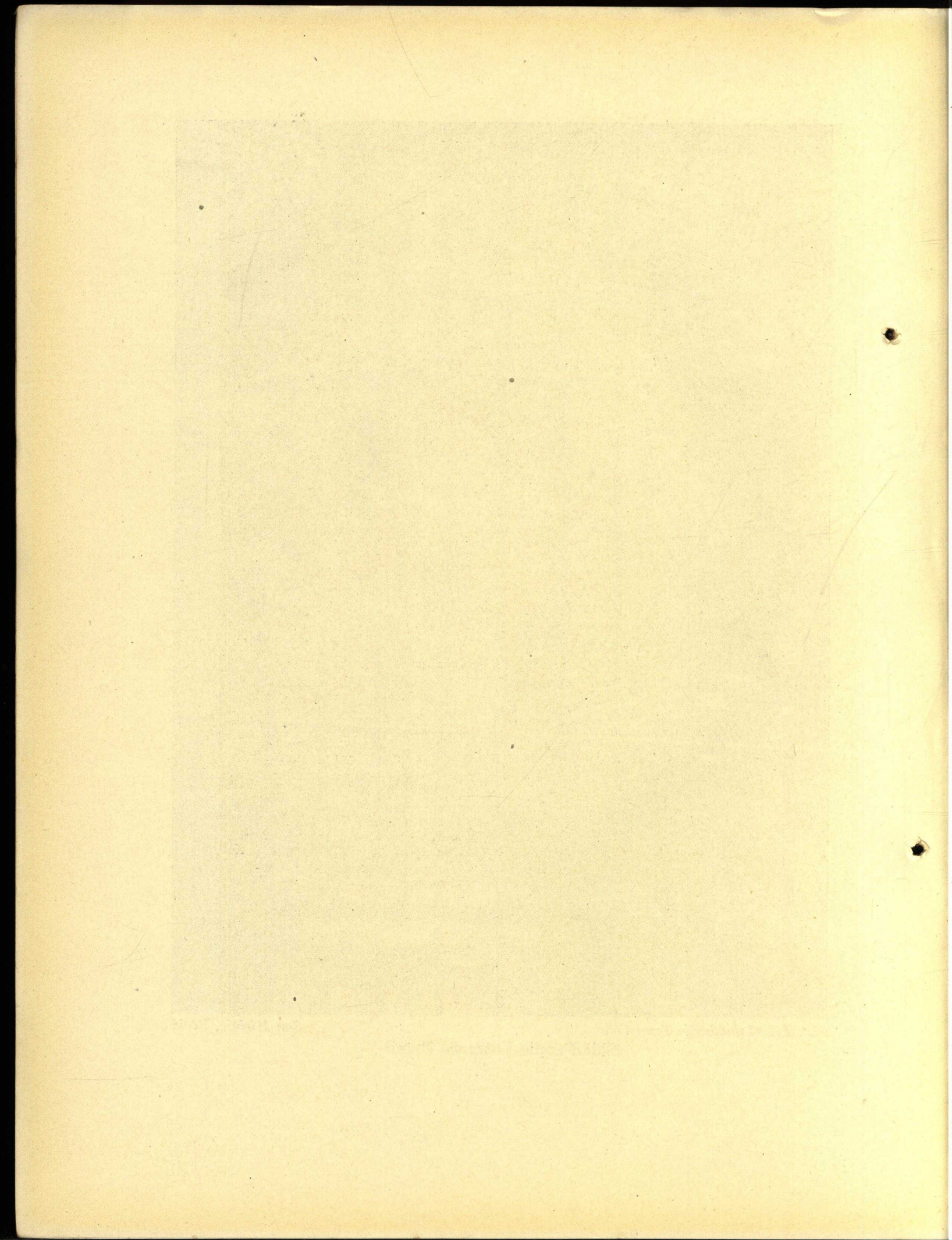




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San Michele, Pavia

Entrance, Side Façade

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64

ALBERT T. MAYMON.

ATLANTIC TERRA COTTA

Andrea della Robbia
1435-1525

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Where the Terra Cotta is not to be set by the Terra Cotta manufacturer we will, if requested, furnish a competent man to assist in sorting and handling the Terra Cotta, and in general to facilitate the work of erection. The customary method is to place this expert Terra Cotta mason on the contractor's pay-roll at the current New York wage rate. This is not an extra expense to the contractor as the Terra Cotta mason takes the place of one of the masons who would be employed, and is able by his experience and knowledge of Terra Cotta setting to reduce erection costs by increased smoothness and speed of construction. The contractor is required to pay traveling expenses to and from New York or Atlanta, and a weekly allowance for board.

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Service at the building is under the direction of our Service Department.

Cleaning Buildings

AFTER a building has stood for years in a large city, dust and soot sometimes mar its freshness and cleaning may be advisable.

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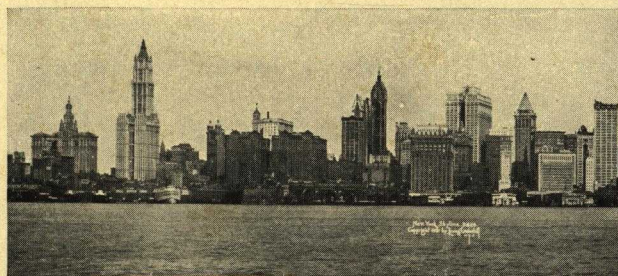
While frequently buildings take on a soft patina that adds to their beauty, there are many cases where an accumulation of dust is unsightly.

We are prepared to execute cleaning contracts for every type of masonry, and our experience insures thorough satisfaction.

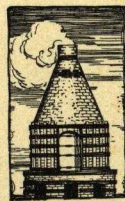
Cleaning operations are also under the direction of our Service Department.

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Atlanta, Georgia

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Plate LXXIII—Atlantic Terra Cotta

Andrea della Robbia

Terra Cotta Polychrome by Andrea della Robbia

Known as the "Architects' Madonna" on account of the insignia of the "Constructors' Corporation" in base course. Pedestal, Donatello school, by Benedetto da Majano. Now in the National Museum (Bargello) at Florence.

ATLANTIC TERRA COTTA

VOL. V

MARCH, 1923

No. 11

*Illustrations from photographs collected for ATLANTIC TERRA COTTA by
Mr. F. C. Hiron, of Dennison & Hiron, Architects*

Andrea della Robbia 1435-1525

IN reviewing Professor Allan Marquand's encyclopædic book, *Andrea della Robbia* (Princeton University Press), Mr. George H. Edgell of Harvard University, says in part:

"Luca was a delicate technician, but he was wholeheartedly a naturalist, and he lacked the imagination of the younger man. Andrea was abreast of the philosophic and literary movements of his time. His ethereal types lack the earthiness of the solid figures of Luca and mirror the neo-Platonic ideas of the Florentine academy. If Luca was the Masaccio of Terra Cotta sculpture, Andrea was the Botticelli."

The differences between the work of Luca and the work of his nephew, Andrea, can be accounted for logically. Luca was the pupil of Donatello, the last of the masters to perpetuate the realism of antique precedent. The work of Luca naturally reflected Donatello's strength, but in developing his own style, Luca tempered realism with idealism. Andrea was Luca's pupil, and following the trend of the times his style tempered Luca's realism radically and eventually became entirely idealistic.

In a practical way Andrea owed a great deal to his uncle, for to Luca belongs the entire credit for originating and developing Terra Cotta color glazes.

Luca recognized his need of color for greater expression, a warmth of feeling he was unable to realize in marble or bronze. He sacrificed time and energy to painstaking experiment and research, and to practical manufacture. Fortunately he was young enough to approximate his ideal, and examples of his beautiful polychromic Terra Cotta sculpture show his success.

Andrea was able to start with Terra Cotta instead of spending the of time old methods required for non-plastic materials, and a fairly complete color palette was his from the beginning.

With this practical advantage it is to Andrea's credit that he did not follow in Luca's footsteps without developing his own individuality. He became a master craftsman in his own right, and, after the death of Luca della Robbia in 1482, the leading Florentine sculptor.

In character, Andrea's work was invariably ecclesiastic; he avoided secular subjects. Even in his chosen line, while he did not entirely avoid the Divine Tragedy, he preferred less emotional religious phases, and most of his work represents serene and quiet worship of Divinity. In this serenity lies the beauty and strength of Andrea della Robbia's art.

Note 1—We shall be glad to send ATLANTIC TERRA COTTA to any Designer or Draftsman who will write us under his firm's letterhead.

Note 2—If interested in modern Terra Cotta, please write. Ask for "Questions Answered."

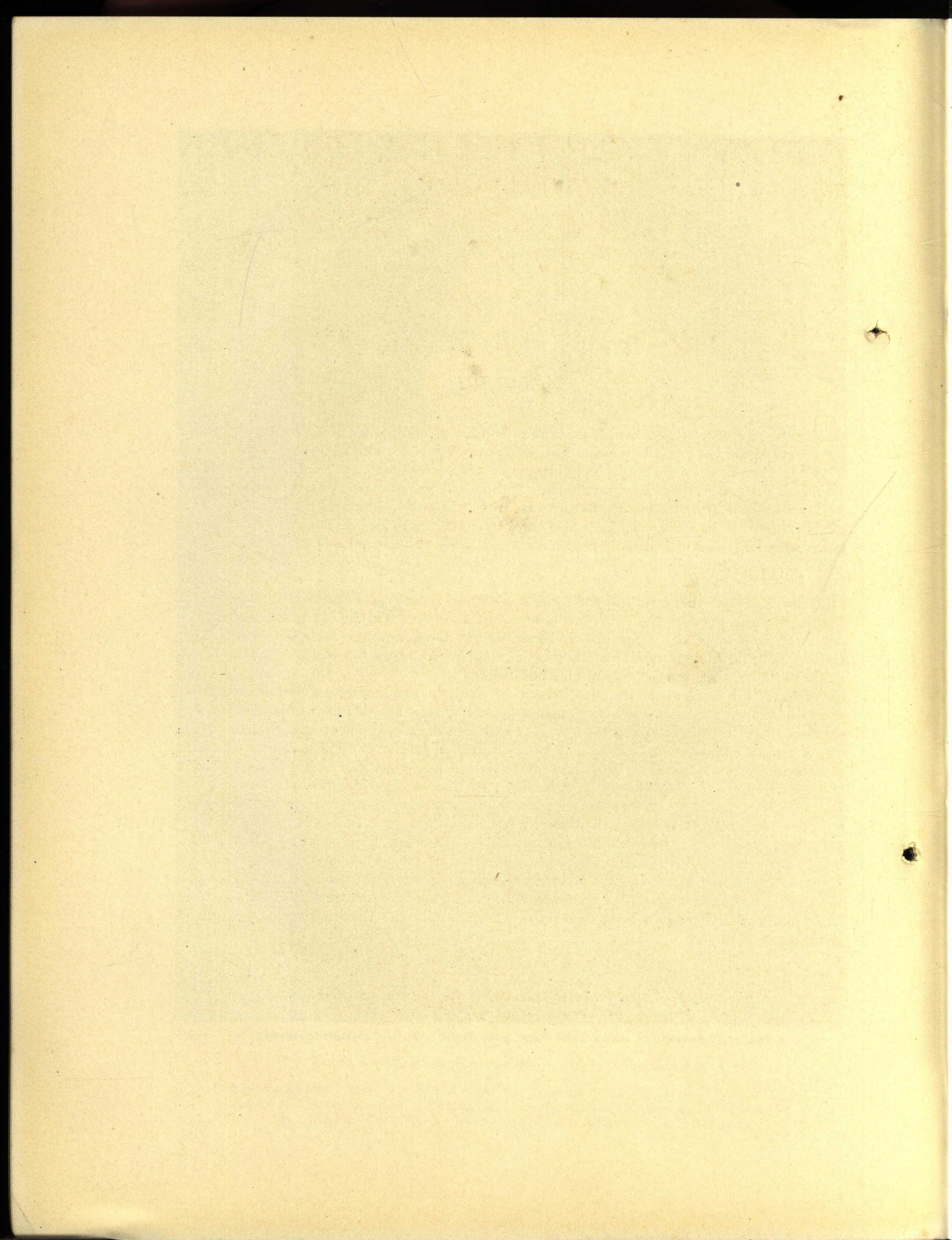




Plate LXXIV—Atlantic Terra Cotta *Andrea della Robbia*

Terra Cotta Polychrome by Andrea della Robbia

Known as "Madonna of the Cushion." Originally in the tympanum of the Arezzo Altar; now in the National Museum (Bargello) at Florence

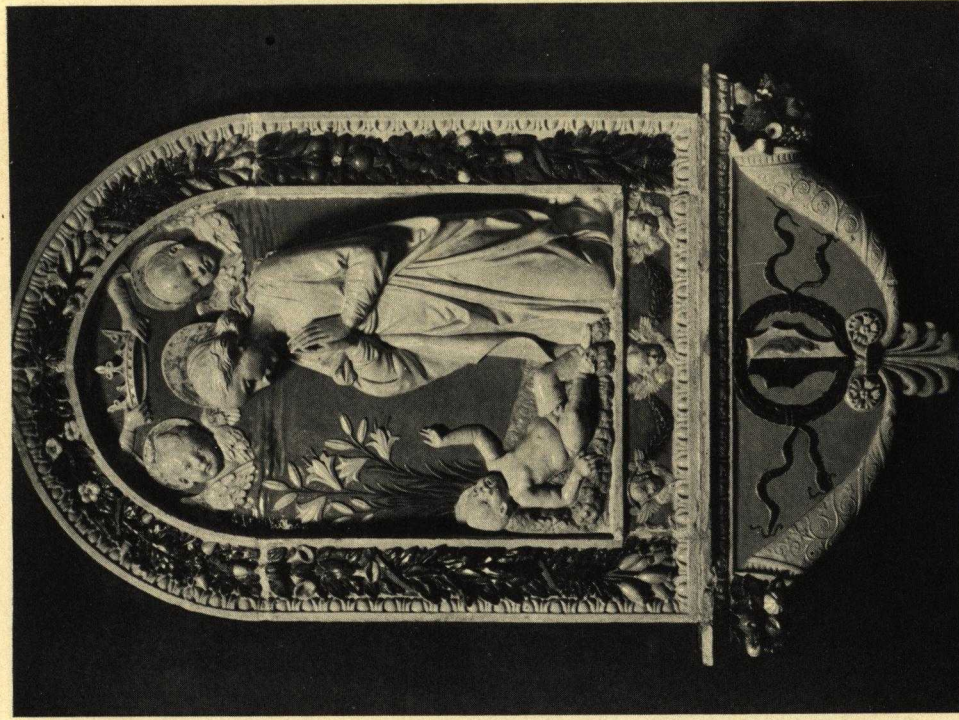


Plate LXXV—Atlantic Terra Cotta *Andrea della Robbia*

Terra Cotta Polychrome, School of Andrea della Robbia

Possibly by Andrea della Robbia but probably by a member of his atelier. The motive of this panel had wide vogue and was used many times. Now in National Museum at Florence

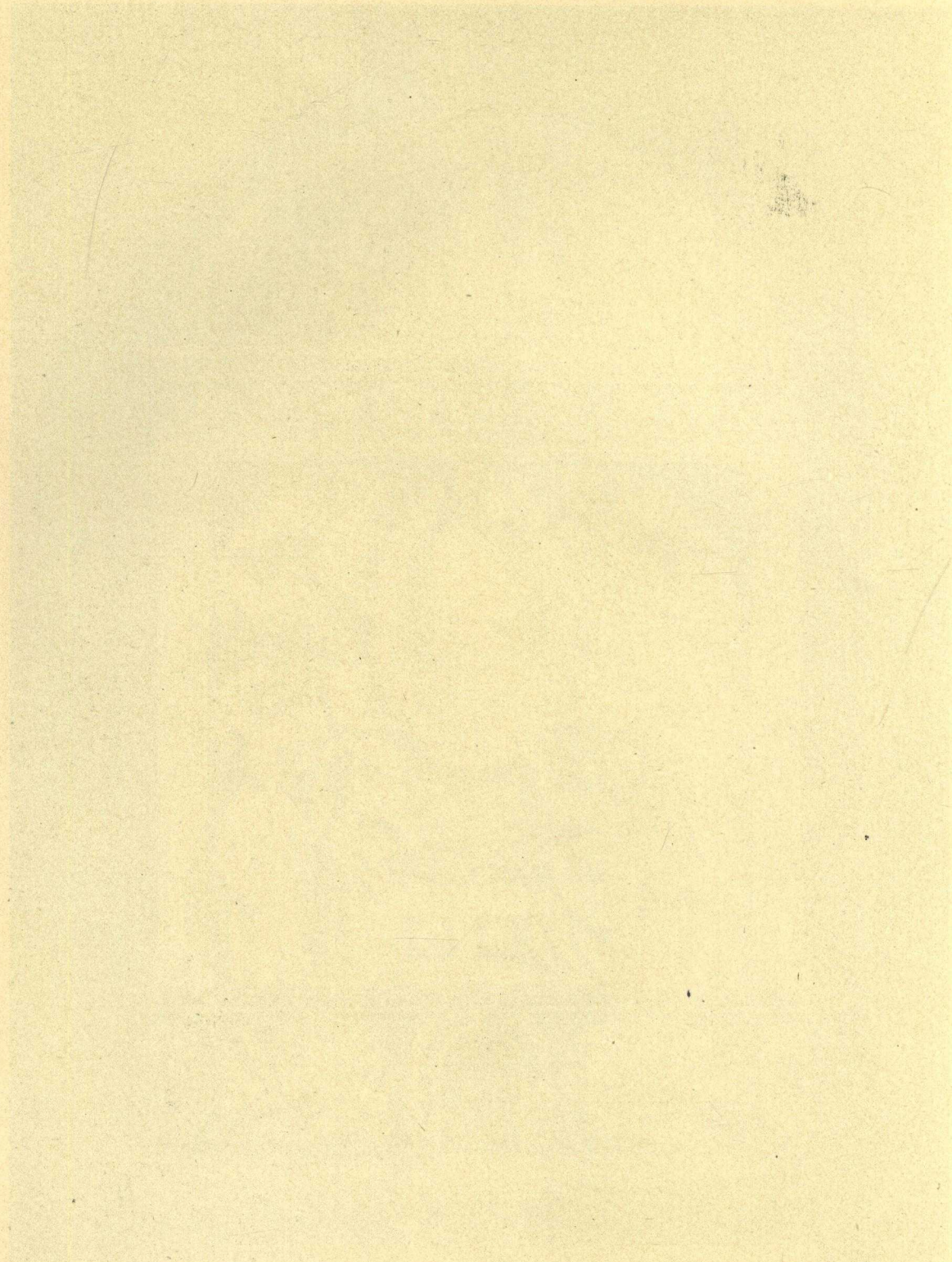


Plate LXXVI—Atlantic Terra Cotta

Andrea della Robbia

Terra Cotta Polychrome by Andrea della Robbia

Madonna della Cintola, Church of the Angels, Verna. The flying angels in the base are modeled with a sure touch. Even without the background of blue sky and white clouds there could be no doubt they were *in air*.



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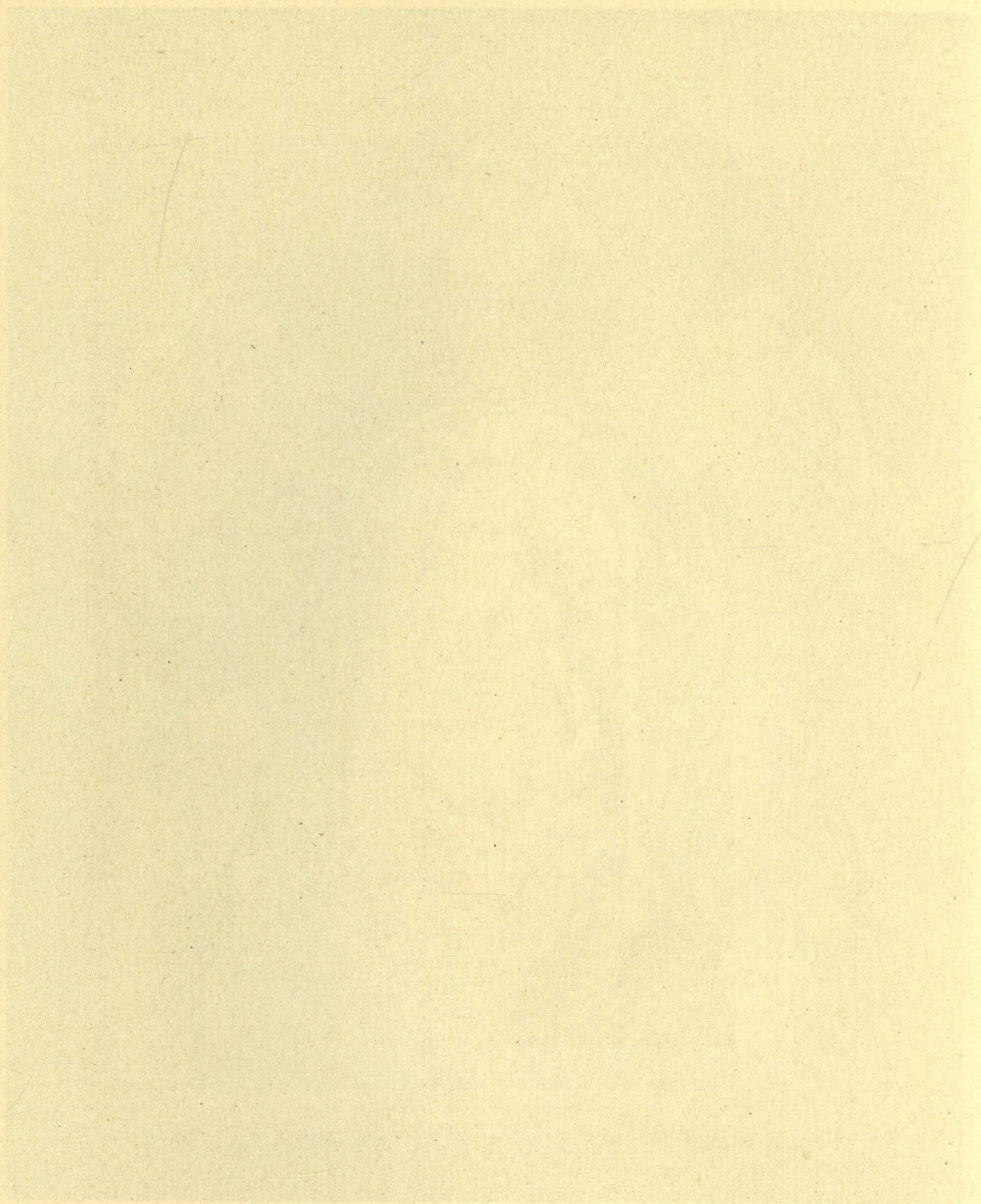


Plate LXXVII—Atlantic Terra Cotta

Andrea della Robbia

Terra Cotta Polychrome by Andrea della Robbia

In the Cathedral, Arezzo. Motive same as Madonna of the Cushion, Plate LXXIV. (Note: It seems likely that the two flying angels are not by Andrea. There are several indications, but the crude modeling of the hands is the most conclusive—Editor)



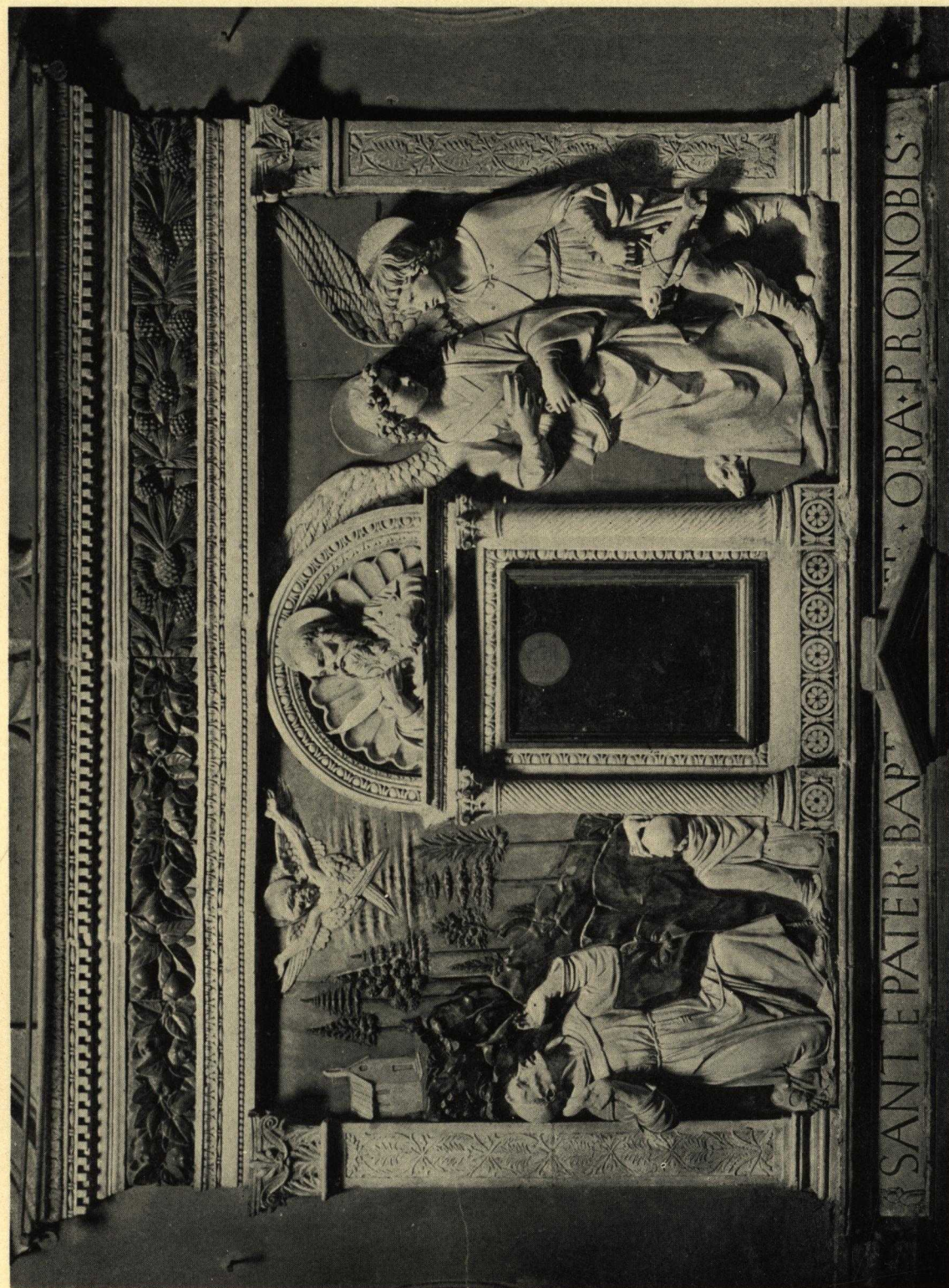


Plate LXXVIII—Atlantic Terra Cotta

Terra Cotta Polychrome by Andrea della Robbia

In the Chapel Vieri—Canigiani, of St. Croce Church, Florence.

Andrea della Robbia

1871



Plate LXXIX—Atlantic Terra Cotta

Andrea della Robbia

Terra Cotta Polychrome, School of Andrea della Robbia

Now in Museum of St. Marc, Florence



WHEN the Architect designs with Atlantic Terra Cotta in mind and a full knowledge of its possibilities, the realization of his design has sincerity and distinction.

The building illustrated is of Atlantic Terra Cotta from sidewalk to roof.

B. F. Keith Theatre and Office Building, Cleveland, Ohio. C. W. & Geo. L. Rapp, Architects; The Lundoff-Bicknell Co., Builders. Light conglomerate glazed Atlantic Terra Cotta with touches of faience.

Atlantic Terra Cotta Company

350 Madison Avenue, New York

Southern Factory

Atlanta Terra Cotta Company

Atlanta, Georgia

*Largest Manufacturers of Architectural Terra Cotta
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Plate LXXX—Atlantic Terra Cotta

Andrea della Robbia

Terra Cotta Polychrome by Andrea della Robbia

In the Camposanto Chapel of Arezzo

The Virgin with St. Sebastien and St. Julien

Cost of Atlantic Terra Cotta

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Catalog material, however, is coming into increasing use for small, conventional store fronts, banks, garages, filling stations, and small buildings in general. Our catalog, in addition to a few complete designs, contains string courses, cornices, capitals, door and window trim, and numerous details which the Architect can incorporate at will in his design.

To determine the cost of Atlantic Terra Cotta for the great majority of buildings on which catalog material cannot be applied, the Architect should submit the following drawings: floor plans and elevations drawn to scale, sections showing projections, and sketch details. When specifications have been prepared they should be sent with the drawings. Details such as the amount and character of the modeling and the color or colors should be indicated.

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350 Madison Avenue, New York

William H. Powell
President

Franks G. Evatt
Vice-President

Geo. P. Putnam
Treasurer

Southern Branch

Atlanta Terra Cotta Company

Citizens & Southern Bank Building Atlanta, Georgia

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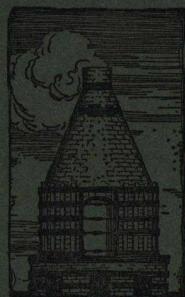
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ALBERT J. MAYMON

ATLANTIC TERRA COTTA

Ospedale del Ceppo
Pistoia
1514

VOLUME • V • • MCMXXIII • NUMBER • 12 •

Atlantic Service at the Building

IT IS a very simple matter to erect Atlantic Terra Cotta. The setting drawings prepared by the Atlantic Company on every contract are complete in detail and any builder can follow them. These drawings are prepared under the supervision of our Chief Draftsmen and Engineer of Standards, men who by training and experience are authorities on Terra Cotta construction.

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Cleaning Buildings

AFTER a building has stood for years in a large city, dust and soot sometimes mar its freshness and cleaning may be advisable.

Atlantic Terra Cotta does not absorb dirt and can be easily restored to its original cleanliness. This is not true of other materials to the same extent, but cleaning will always improve the appearance.

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New York City's Terra Cotta Line



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Plate LXXXI—Atlantic Terra Cotta

Ospedale del Ceppo, Pistoia

Ospedale del Ceppo, Pistoia, 1514

Polychrome Terra Cotta Frieze and Roundels by Giovanni della Robbia, assisted by Benedetto and Santi Buglioni. (Photo by H. V. K. Henderson).

ATLANTIC TERRA COTTA

VOL. V

APRIL, 1923

No. 12

*Illustrations from photographs collected for ATLANTIC TERRA COTTA by
Mr. F. C. Hiron, of Dennison & Hiron, Architects*

The Color Supplement

WE take pleasure in enclosing the accompanying color print, the first of a series of three pastel sketches made by Mr. Harry V. K. Henderson during a recent trip to Italy.

Other examples of Mr. Henderson's work are exhibited in exhibitions of the American Water Color Society, the New York Water Color Club and the American Federation of Art.

Mr. Henderson is a member of the Architectural firm of Raymond M. Hood, and assisted in the office of John Mead Howells & Raymond M. Hood, Associated, in the preparation of the design that won the Chicago Tribune competition.

The illustration is reproduced by a new process which retains the pastel texture of Mr. Henderson's original.

Ospedale del Ceppo, Pistoia

1514

THE Ospedale del Ceppo, by Giovanni della Robbia, is the last work of the della Robbia School. It marks the culmination of the della Robbias' development of polychrome Terra Cotta—a development continuous through three generations—and it marks the point where the art was lost.

The Ospedale is not the most beautiful work of the della Robbia School, but it is the most striking. Giovanni, 1469-1527, the son of Andrea and great-nephew of Luca, was not as great a master as his two famous predecessors. Giovanni lacked restraint—dangerous in his case because he brought polychrome Terra Cotta to a point where the range of color permitted the widest freedom. As a consequence his work had not the simplicity and strength of his great-uncle, and the idealism of his father was replaced by a naturalism quaintly ingenious. Giovanni's work, however, was frequently beautiful and always interesting.

Like the other della Robbias, Giovanni conducted an atelier and the graduates of his school frequently assisted him in his work. Benedetto and Santi Buglioni were identified with Giovanni in the Ospedale del Ceppo.

The panel on the extreme right was not erected until 1585, some years after Giovanni's death. The artist was Filippo Paladini, but undoubtedly the conception of the idea was Giovanni's for the subject, "Thirsty and Ye Gave Me Drink," completes the series of the six charities according to Matthew.

This panel differs from the others in that the colors are matt instead of the brilliant, lustrous glazes of Giovanni. Probably the secret of lustrous glazes died with Giovanni. Today the soft, matt colors are preferred to the hard, brilliant finishes.

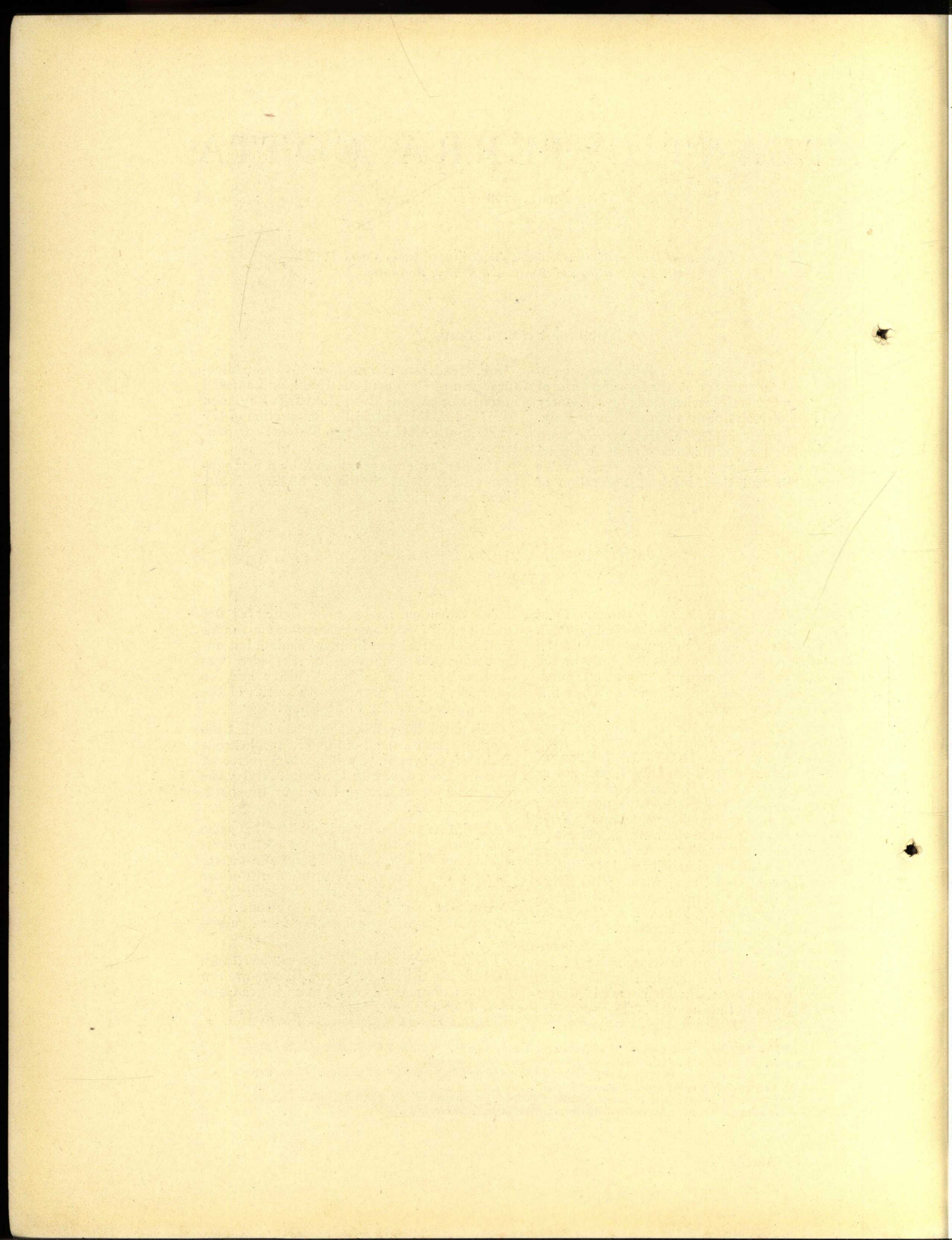
The date of the final panel indicates that some effort was made to keep the art of the della Robbia School alive, but the hand of a master craftsman was lacking. With the death of the last della Robbia the art and the industry of Terra Cotta colored glazes came to an end. The art was lost, and it remained lost four hundred years.

The complete revival of the art has taken place during the last few years. There are few examples of modern polychrome Terra Cotta more than ten years old.

NOTE:—This issue ends Volume V of ATLANTIC TERRA COTTA. Volume VI will start with the May number. We shall be glad to continue our present subscribers on our list.

If you are interested in keeping your file complete, notify us if any numbers are missing. Please write immediately for only a few applications can be filled.

If you wish to have your copies of Volume V bound, we recommend the Garfield Harton Co., 113 Nassau Street, New York. Bound in buckram, stamped in gold, the cost is \$2.00.



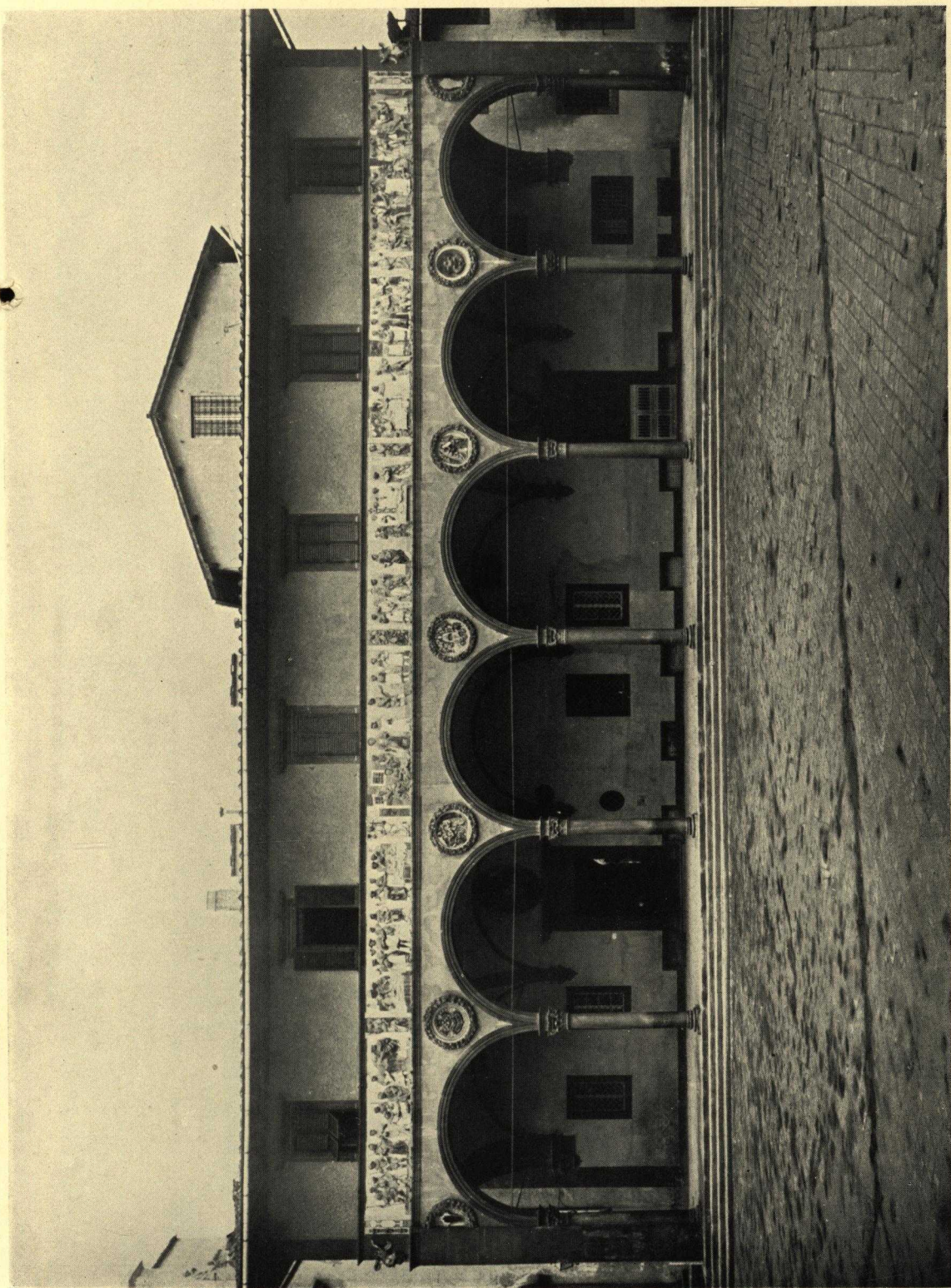


Plate LXXXII—*Atlantic Terra Cotta*

Facade, Ospedale del Ceppo

The panels of the Polychrome Terra Cotta frieze represent the Seven Acts of Mercy. The location of the frieze prevents the colors from being clouded by the cornice projection.

Ospedale del Ceppo, Pistoia

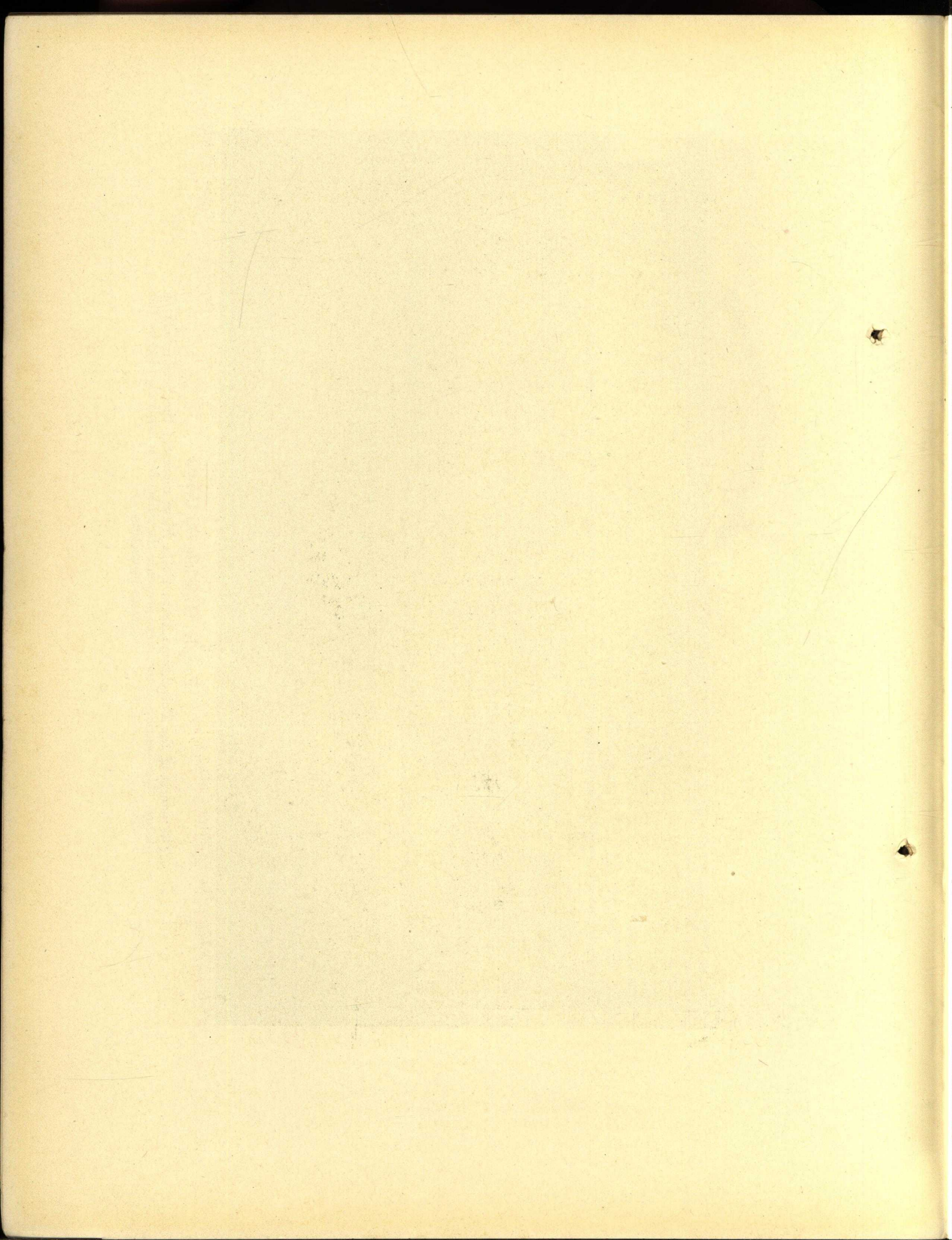




Plate LXXXIII—Atlantic Terra Cotta

Ospedale del Ceppo, Pistoia

“Naked and Ye Clothed Me”

End elevation with first Polychrome Terra Cotta panel. Photographic reproduction does not bring out the colors. Della Robbia blue and yellow look white; dark blue, burnt sienna and dark green come out black.

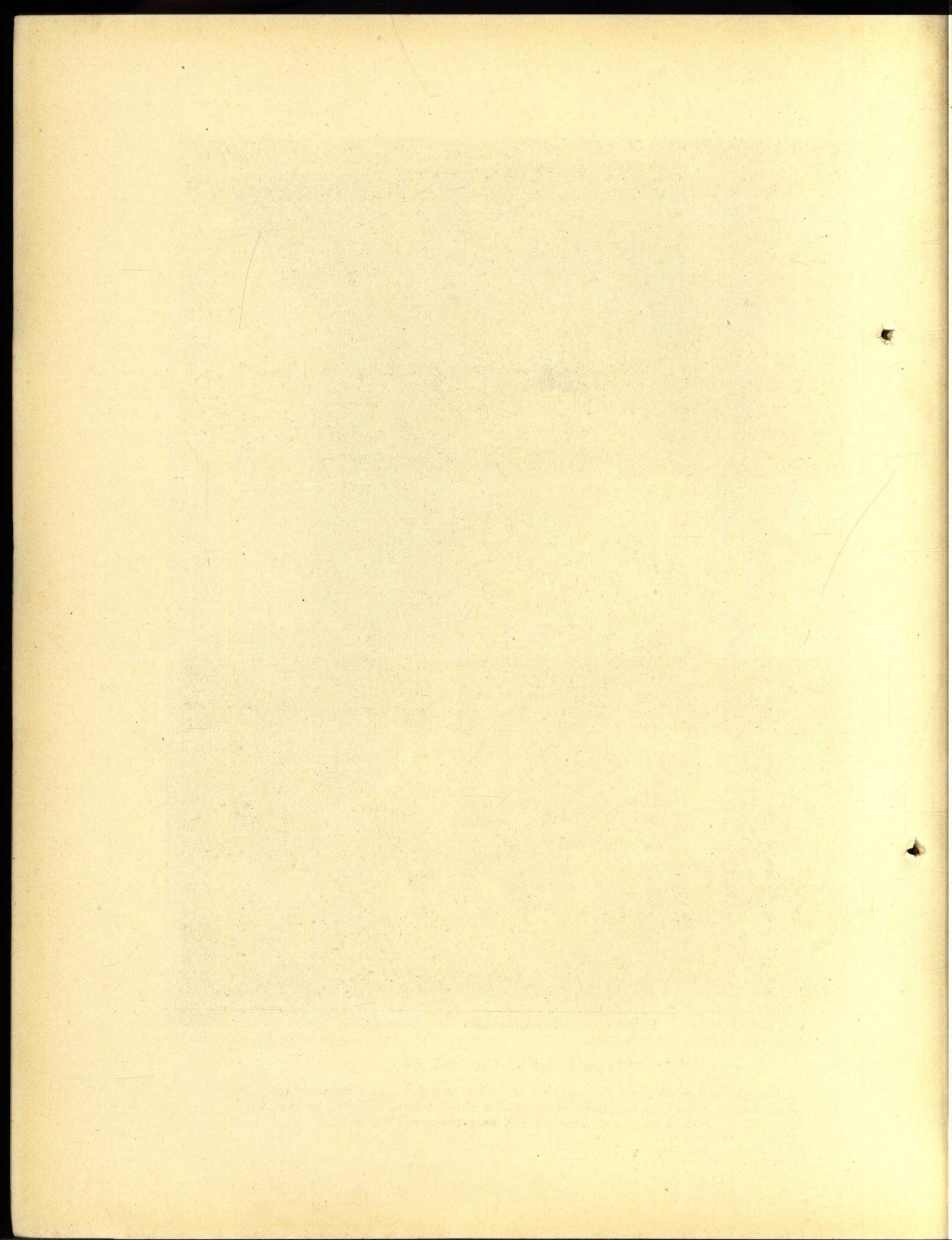




Plate LXXXIV—Atlantic Terra Cotta

Ospedale del Ceppo, Pistoia

“Sick and Ye Visited Me”

Polychrome Terra Cotta by Giovanni della Robbia. The della Robbia blue background shows white in photographs.



Plate LXXXV—Atlantic Terra Cotta

Ospedale del Ceppo, Pistoia

“A Stranger and Ye Took Me In”

Polychrome Terra Cotta by Giovanni della Robbia

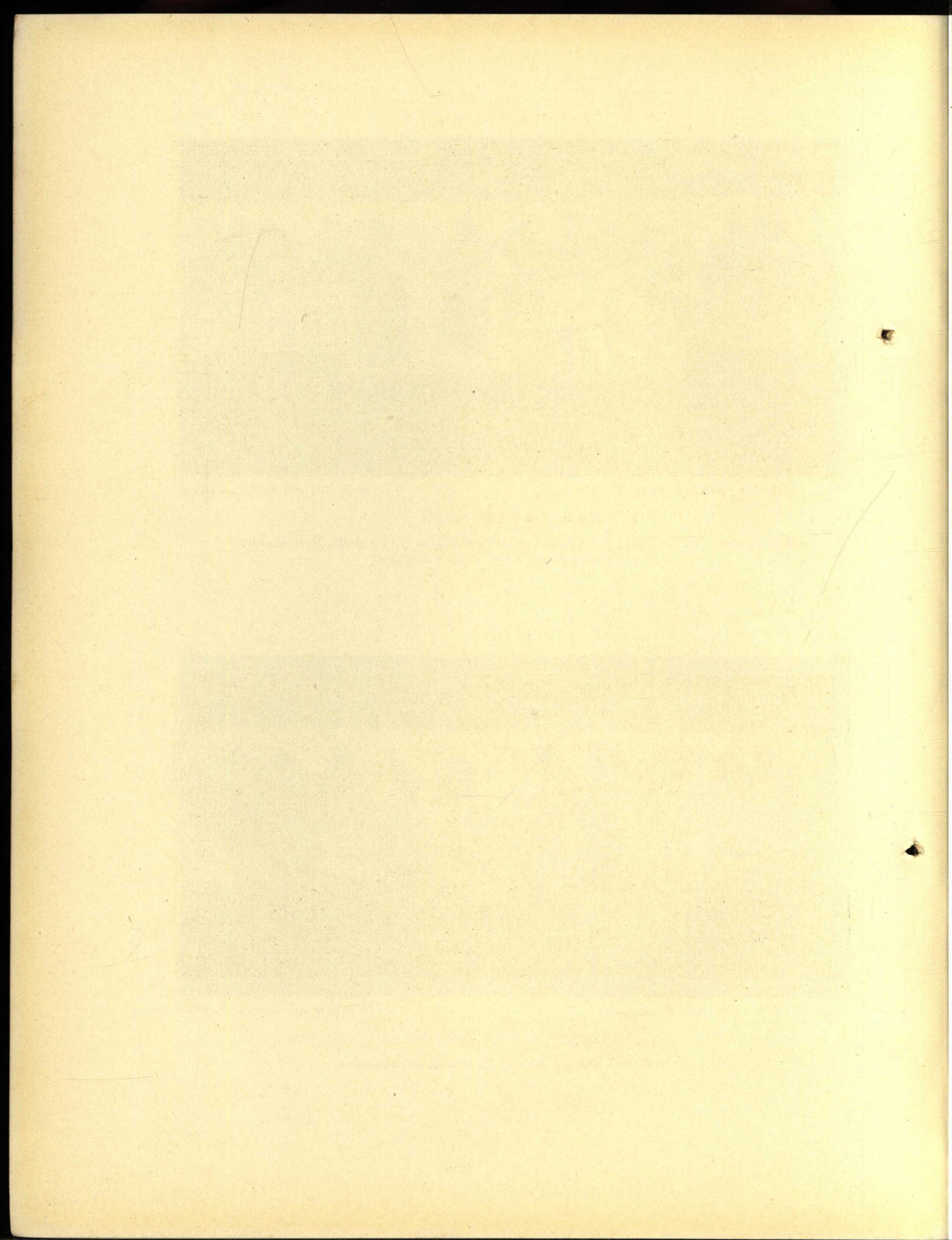




Plate LXXXVI—Atlantic Terra Cotta

Ospedale del Ceppo, Pistoia

“In Prison and Ye Came Unto Me”

Polychrome Terra Cotta by Giovanni della Robbia



Plate LXXXVII—Atlantic Terra Cotta

Ospedale del Ceppo, Pistoia

“Hungered and Ye Gave Me Meat”

Polychrome Terra Cotta by Giovanni della Robbia

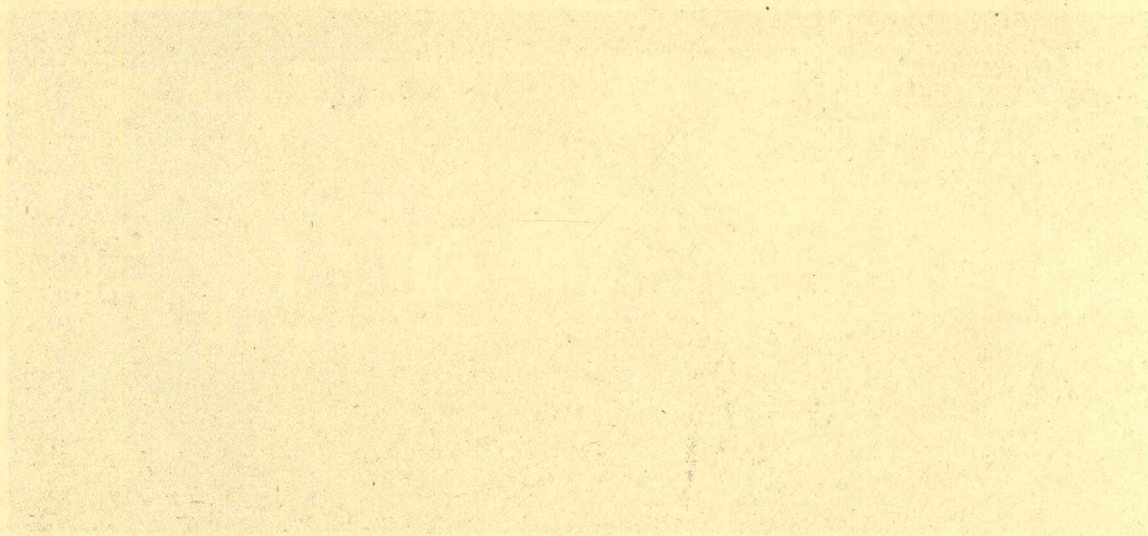
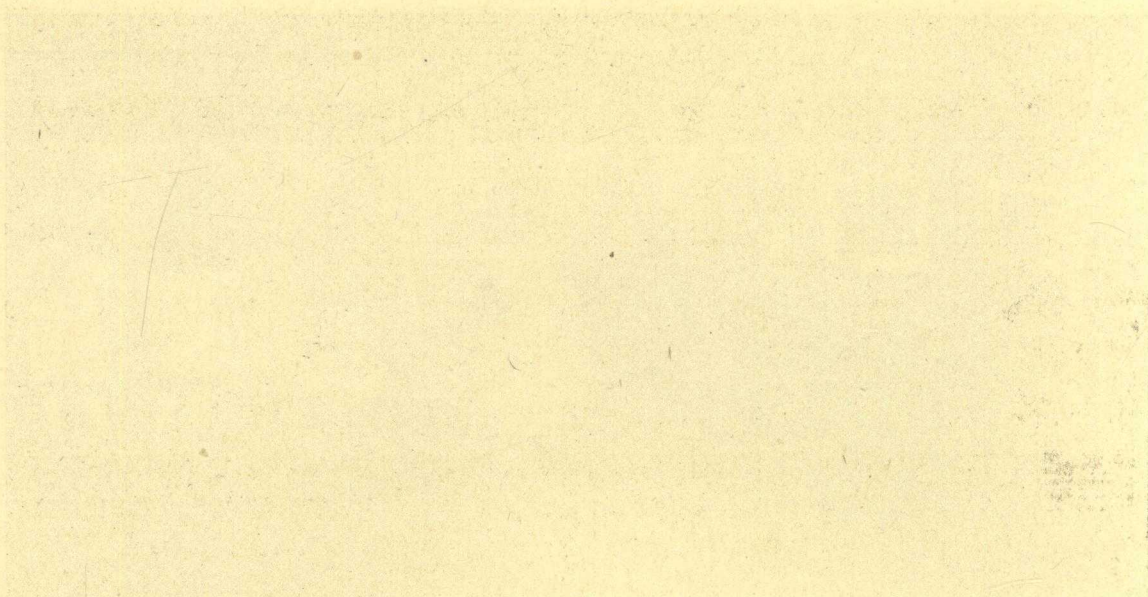




Plate LXXXVIII—Atlantic Terra Cotta

Ospedale del Ceppo, Pistoia

“Thirsty and Ye Gave Me Drink”

This is the panel done in 1585 by Filippo Paladini. Undoubtedly the conception was Giovanni's for it completes the Six Acts of Mercy according to Matthew.



Plate LXXXIX—Atlantic Terra Cotta

Ospedale del Ceppo, Pistoia

Burying the Dead

Polychrome Terra Cotta by Giovanni della Robbia

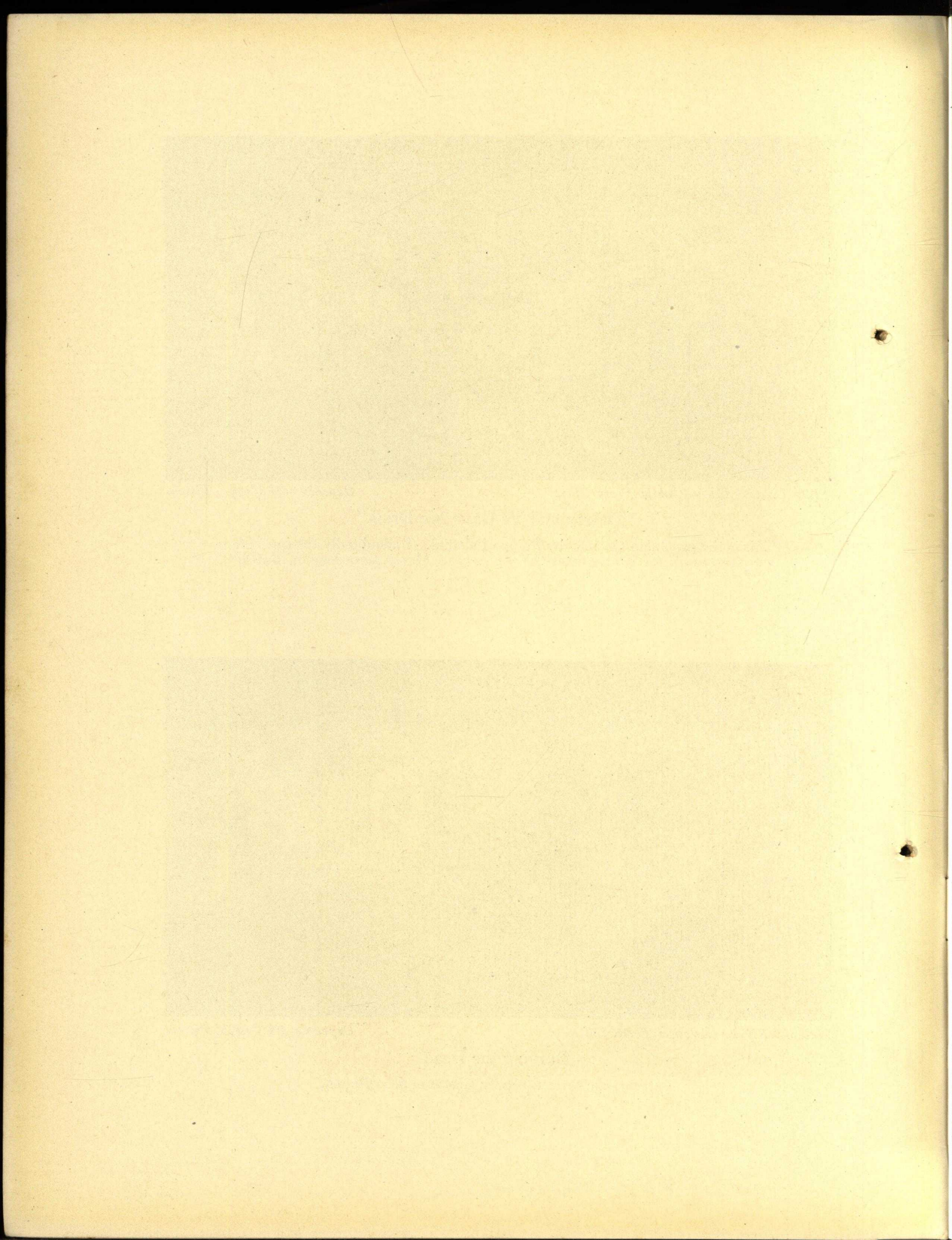
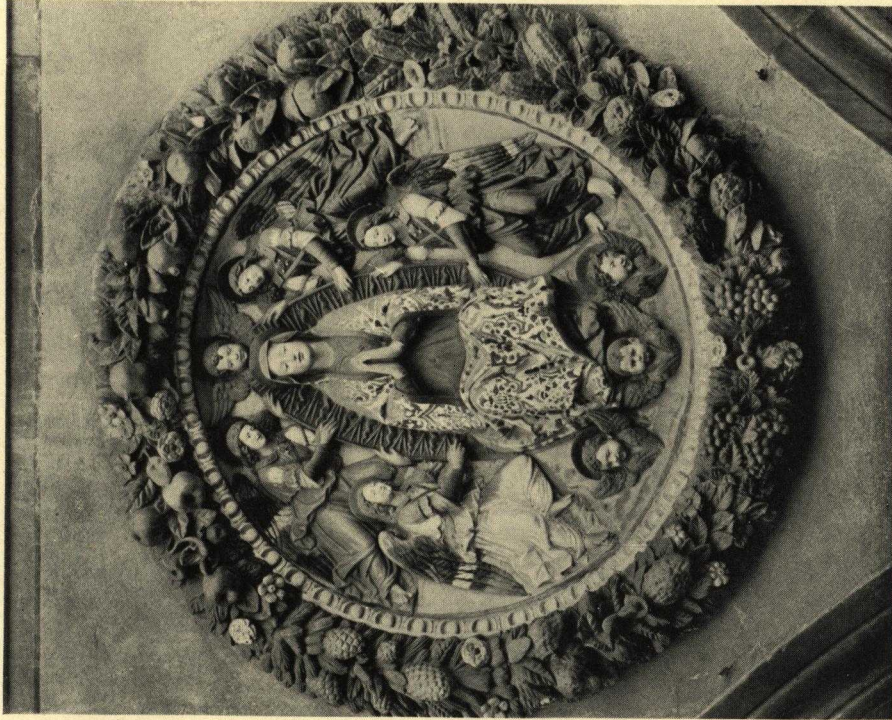




Plate LXL—Atlantic Terra Cotta



Ospedale del Ceppo, Pistoia

Polychrome Terra Cotta Roundels

Probably executed by Giovanni's associates. Each represents the Annunciation.
The fruit wreath is typical of the della Robbia School.

Cost of Atlantic Terra Cotta

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OSPEDALE DEL CEPPPO, PISTOIA

1514

Polychrome Terra Cotta frieze and
roundels by Giovanni della Robbia
and the della Robbia School.

From pastel sketch by
H. V. K. HENDERSON

Supplement to
ATLANTIC TERRA COTTA
VOL. V. NUMBER 12
APRIL, 1923.



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Representatives

AKRON, O.	Akron Clay Products Co., 46 South Broadway
BIRMINGHAM, ALA.	Roper-Strauss-Ferst Co., 2103 1st Avenue
BOSTON, MASS.	Bay State Builders Supply Co., 50 Lansdown Street (Cambridge, Mass.)
BUFFALO, N. Y.	James M. Hawkins, 705-707 Ellicott Sq. Bldg.
CHARLESTON, W. VA.	Charleston Builders Supply Co., 209 Hale Street
CHARLOTTE, N. C.	W. Fred Casey (Bus. Add., 205 W. 1st Street) (Letters, P. O. Box 904)
CHATTANOOGA, TENN.	Key-James Brick Company, Alton Park
CINCINNATI, O.	Cincinnati Builders Supply Co., 534 Main Street
CLEVELAND, O.	Cleveland Builders Supply & Brick Co., Leader-News Building
COLUMBUS, O.	Columbus Fire Brick Co., 16 South 3d Street
CORNING, N. Y.	Alfred T. Maltby, 70 E. 3rd Street
DETROIT, MICH.	W. H. Cameron, Foot of Chene Street
FAIRMONT, W. VA.	Fairmont Wall Plaster Co.
GRAND RAPIDS, MICH.	A. B. Zierleyn Co., 439-440 Houseman Bldg.
HALIFAX, N. S., CANADA	The F. A. Gillis Co., Ltd.
HAMILTON, ONT., CANADA	Norman D. McPhie, 27 Sun Life Building
KNOXVILLE, TENN.	Chas. M. Allen Co., 40 Burwell Building
LOUISVILLE, KY.	William Whaley, 106-107 Todd Building
MEMPHIS, TENN.	Tri-State Iron Works, 655 North Main Street
MONTREAL, CANADA	David McGill, 320 Lagauchetiere Street
NASHVILLE, TENN.	T. L. Herbert & Son, 174 Third Avenue, North
NEW ORLEANS, LA.	Ole K. Olsen, 823 Perdido Street
NORFOLK, VA.	G. S. Friebus, Monticello Arcade
PHILADELPHIA, PA.	A. S. Baird, 411 Otis Bldg., 16th and Sansom Streets
PITTSBURGH, PA.	Hay Walker Brick Co., Farmers Bank Building
QUEBEC, CANADA	W. J. Banks, 103 St. John Street
ST. JOHNS, N. B., CANADA	J. Charlton Berrie, P. O. Box 55
ST. LOUIS, MO.	August Court Co., 412-426 Chemical Bldg.
SCRANTON, PA.	LeBar, Parsons & Pierce, 526 Scranton Bank Building
TAMPA, FLA.	Lev. G. Taylor, 2007 Bayshore Blvd.
TOLEDO, O.	Auburndale Builders Supply Co., 2268 Albion Street
TORONTO, ONT., CANADA	W. K. Macdonald, 163½ Church Street (Room 4)
WASHINGTON, D. C.	W. A. Mills, 729 15th Street, N. W.
WILKES-BARRE, PA.	LeBar, Parsons & Pierce, 904 2d Natl. Bank Bldg.
YOUNGSTOWN, O.	E. J. Holway, 253 Norwood Avenue

Atlantic Factories

Plant 1—Tottenville, Staten Island, N. Y.

Plant 2—Perth Amboy, N. J.

Plant 3—Rocky Hill, N. J.

Atlanta Factory

East Point, Georgia (8 miles from Atlanta)

